

TIME AND
TRAVEL ISSUE

DDW DW RPG

DIARY OF THE DOCTOR WHO

ROLE-PLAYING GAMES

The fanzine devoted to Doctor Who Gaming

ISSUE # 6



"EYES WIDE SHUT" ADVENTURE MODULE - "A RIFT IN BAYSIDE" ADVENTURE MODULE
GURPS WORLD BOOKS FOR DOCTOR WHO GAMING
GM DOCUMENTATION TIPS - GAMING AT DOCTOR WHO LOCATIONS
IS THE DOCTOR REALLY NON-VIOLENT?
and MORE...

EDITOR'S NOTES

Welcome to the Time and Travel issue! This month we look at a few resources dealing with time when gaming and travel in real life. It's a mix of both time and space.

This issue we report on some of the games we just recently played overseas. Of course, that meant visiting some of the locations at which *Doctor Who* was filmed and busting out the dice so we could have a game. Nerd Alert! That's what the DDWRPG fanzine is all about!

We're also excited to bring you the second of the promised high school based modules as we crossover into the world of the early 1990's teen sitcom *Saved By The Bell* (photo below right). Fans of the '90s teen comedy will catch a lot of clues that resolve some of that show's own continuity errors. Many of Bayside High's own inconsistencies and issues might have their source resolved here.

Our second module features the Weeping Angels to ensure that both of this issue's adventures deal with time in some manner. Articles on helpful sourcebooks from GURPS and also on time travel gaming join the offerings, as well as more that we hope interests you.

The staff at DDWRPG are very happy with the response we've gotten for our efforts with this fanzine. Many nice and positive things have been said about our articles and offerings. Contrary to what some may think, when one undertakes a labor of love, one does it because of one's own enjoyment and not because of the accolades one might get from others. The staff here at DDWRPG really enjoy sharing our ideas and knowledge with others. And while we never expected to be complimented for our efforts, to hear such nice praise passed our way motivates us to the best we can for our readers. Thanks to all of you.

Best wishes,

-Nick "Zepo" Seidler



SPECIAL THANKS: To Dennis Kytasaari who took photos for us at the Chicago TARDIS 2010 Con in Issue #5.

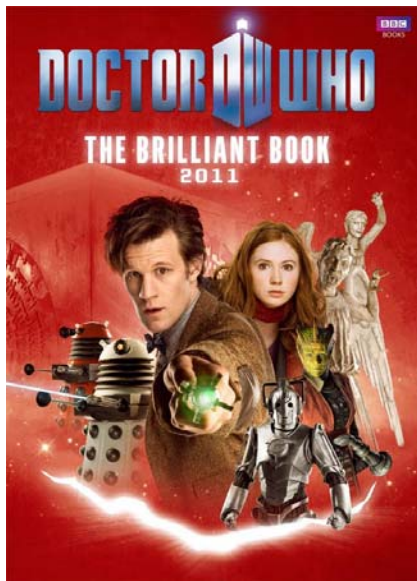
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This issue of the fanzine is dedicated to the members of The Federation, who have been an important part of the American Doctor Who fandom scene since the early 1980s doing fan videos, costuming, fanzines, farce conventions and real conventions. Its members have supported our DDWRPG fanzine since the beginning.



REVIEW: DOCTOR WHO—THE BRILLIANT BOOK

■■■ of ■■■■■

NON-FICTION REFERENCE BOOK (2010)

Published by BBC BOOKS

USA MSRP \$19.99

ISBN 978-1-846-07991-7

Doctor Who—The Brilliant Book is not the sort of offering that one might expect reviewed in a gaming fanzine. Also, though we have listed here as a “non-fiction reference book”, it does contain two fictional short stories in it. But what makes it a surprisingly good reference book, especially for gaming, is that there are a lot of the other items it features that are worth a gamer’s time to look at.

In general, the book is a look at the production of the most recent series of *Doctor Who* to include interviews with the actors, lead writer, directors and other key people that put the show together. There are great photos in every corner of

the book and stories about the production of the show. Each story from Matt Smith’s first season as the Doctor is covered in order with a look at the episode’s basic story, and the ‘fantastic facts’ about the story and its production that people do not know. One of our favorite inclusions in the book from a reference viewpoint were small bits of deleted scenes that were scripted but cut from the episode. This gave us a small look at what we might have seen if the story were filmed or edited differently. The detailed asides that showed how a show like *Doctor Who* is made, proved to give a lot of detail on how complicated the series really is to make. The book also gives many asides and extra non-broadcast fictional information about the episode, often continuing the story or presenting back-story that did not appear on screen. These expansions of the storyline are most likely non-canonical but they are a good part of what makes *The Brilliant Book* a great game resource.

What we found most intriguing in the book was the large number of asides and off-screen adventures that the Doctor supposedly has had. These ideas and asides are actually a huge resource of adventure seeds that quick thinking Game Masters can mine for plots and ideas in their own campaign. A section of the book about the story “Amy’s Choice” for example gives some teaser quotes by the Dream Lord which can be used to make an adventure featuring the character. In a section about the story “The Time of Angels/Flesh and Stone” three very short stories or asides present other encounters with the Weeping Angels (one from the past, the present, and the future). These stories are enough to place an encounter into a game context and give a GM enough latitude that they can create their own adventure related to the story. The book is full of these aside adventures, waiting to be expanded upon by the right GM.

Also in the book were some great writing tips by show runner Steve Moffett and “The Lodger” writer Justin Richards. Richard’s section of general tips on “How to Write For Doctor Who” is an overview of what a Game Master should consider when constructing an adventure. Those tips create an excellent guideline of plot points or tropes that can be included to both create a solid story, and also ensure that the story has a *Doctor Who* feel to it. Understanding what the show’s writers look for in a story will help any Game Master in creating their own stories and modules for their game.

At the end of the book there is a three page article in very small font called “Everything we Learned from Doctor Who This Series...” which covers all of the small and detailed plot points that viewers may have learned from watching. Many of these small details themselves are items that can be revisited or expanded upon by a GM. For instance the listing says that one item learned in “Cold Blood” is that “Homo Reptilians used to hunt apes for sport”. This is a very small detail that can be the basis for an excellent adventure seed. What if the TARDIS crew were to land in pre-historic Earth, and then suddenly find themselves hunted by the Silurians who mistake them for advanced early homo sapiens? Small details like this will fire up a GM’s imagination, and *The Brilliant Book* has put all of the details for the past season in one place as a reference. Sure, one needs to put some of one’s own effort into using this book as a resource, but it will help give you an accurate *Doctor Who* background with which to work. From our point-of-view, this offering could not have been given a better name. Brilliant.

3 out of 5 TARDISes.

IS THE DOCTOR REALLY NON-VIOLENT?

Many groups of *Doctor Who* gamers play in campaigns in which the players take the roles of the Doctor and his companions for their own adventures in the TARDIS. Having Game Mastered more than our fair share of these sorts of adventures we find ourselves coming upon an out-of-game argument that sort of repeats itself over time. Players who are playing the character of the Doctor often take up arms in certain situations and intend to use them, which often results in an argument with the Game Master or other players in regards to the Doctor's non-violent philosophy. The player in the role of the Doctor usually say something like, "This is a desperate situation so I shoot the enemy, and that is what I think the Doctor would do." Game Masters usually reply with, "The Doctor is



non-violent and would not just shoot the enemy" or something similar. And so starts a good many out-of-game arguments about the subtleties of gaming in the *Doctor Who* universe. But exactly who is right?

First, we'll simply establish that either could be right, because it really depends on the exact circumstances within the game. But what we will consider in this article is that those players who believe that the character of the Doctor always shuns violence are in for a bit of a reality check.

Doctor Who as an adventure TV show often puts the main characters in situations of danger or distress. This is what creates the adventure as the characters need to extract themselves from the threat or confront it in some manner. As such, the primary characters, including the Doctor, will find themselves in situations of danger, and often fighting back is necessary to overcome the situation. The Doctor actually often resorts to violence in the course of the program, but usually only when it is necessary or ethical. And that is the crux of *Doctor Who* as a series. Determining when violence is appropriate is the real difficult decision to make.

As early as in *Doctor Who's* first story, we find the Doctor faced with the most difficult of ethical decisions. In the episode "The Forest of Fear", when escaping from the Cave of Skulls and the cavemen that have held them against their will, the TARDIS crew come across a wounded caveman who will not survive unless helped by the travelers. Barbara wishes to help the early human, but the Doctor sees this as slowing them down and preventing their escape. The Doctor picks up a stone and is seemingly ready to cold bloodedly kill the wounded caveman. Ian stops him. The Doctor claims that he only wanted to get the caveman to use the rock to draw the way to the TARDIS—but the look on his face, the stammering of his words, and the fact that he drops the rock from his hand without following through on the question betrays the fact that only Ian's intervention prevented the Doctor from killing the caveman.

Here is a case where Ian's ethics influenced the Doctor to prevent him from being cruel and needlessly violent. Some have said that this scene is the linchpin to understanding the Doctor's association with humans. Since this moment with Ian, it has been the companions that he travels with that have helped the Doctor be the best and most ethical person he could be from that point forward. But the scene in "The Forest of Fear" does demonstrate that the Doctor can be moved to violence and also perhaps make poor decisions, especially when his own life is in danger.

During the course of the program, we see the Doctor handle weapons quite frequently despite what many people think of the character. In the episode "Don't Shoot the Pianist" (the second episode of the story "The Gunfighters") the Doctor brandishes a pistol and in fact even shoots a man who is threatening him, though the gun seems to discharge acciden-



tally. The Doctor however openly threatens to shoot more of the trouble-makers, even if they are unarmed after this incident. His goal is to defuse the situation by showing that he has the upper hand. It is the concept of strength through superior firepower. Even though he needs to threaten use of the weapon, the Doctor does so only to prevent more violence after being threatened with death himself.

The Second Doctor places a bomb on board the Dominator's ship in the fifth episode of their story, which results in the villains and their craft exploding. While the Dominator's themselves are responsible for the explosion, placing the bomb back on their own ship is hardly non-violent. It may be a case of the baddies getting what is coming to them, but the Doctor is not blameless in their death. He is directly responsible.

The Third Doctor and his use of the martial art Venusian Aikido is another example of the Doctor being prepared to use force. While he only fought back when necessary, he did fight back when it was appropriate to do so. This Eastern philosophy associated with the use of martial arts is part of the developing philosophy in regards to the Doctor's viewpoint on the use of force. As with most martial arts teachings, the Doctor tries to use force only defensively and when appropriate, and only at the same level that he is threatened with. That said, the Doctor of this era was continuously surrounded by UNIT, who acted on his behalf when needed. While the Doctor may not have regularly used weapons against others, his friends and assistants did so with very few objections from the Time Lord.

The Fourth Doctor is perhaps one of the best to look at when getting to the core of the Doctor's use of violence. As we see the Doctor in the sixth episode of "Genesis of the Daleks" he wonders if he has the right to destroy the Daleks as a sentient species. This moral dilemma and discussion is the core of what makes *Doctor Who* such an outstanding program. In the end, the Kaled scientists confront Davros, and the Doctor does not need to make the decision at that moment. However, the Doctor then sees the Daleks exterminate the scientists. Seeing their evil he realizes he must return and destroy their incubators. The Doctor does return and rewire the explosives, though it is a Dalek itself that sets them off, but not for lack of the Doctor trying.

The Fourth Doctor also takes up arms in the story "The Deadly Assassin" when he tries to shoot the killer about to fatally wound the Lord President of the Time Lords. The Doctor fires, but the assassin had off set the sights on the rifle so the Doctor's shot went wide. In "The Invasion of Time" the Doctor takes the DeMat gun, the most powerful weapon in the universe, and uses it to destroy the Sontarans and foil their attempt to destroy all of Gallifrey and its surrounding Galaxy. The Doctor demonstrates proficiency with a crossbow in "The Face of Evil" and also sword fights in the story "The Androids of Tara". These examples demonstrate his proficiency with weapons and he often cites having learned from the best (William Tell taught him how to use the crossbow he says).

Usually in the various *Doctor Who* RPGs the Doctor's exceptional skill with weapons is ignored or marginalized. This is often because game designers (and most often players) cannot resolve the difference between having a skill in the use of weaponry or deadly force, and making the decision not to employ that ability unless absolutely necessary. Often games give the Doctor a low combat ability, though he actually shows that he is





very good at using weapons and fighting in the show. Because it is often hard to get across that the Doctor uses force only when he needs to, the games give the Doctor lower than he should have stats for the use of weapons or combat. This is one of the shortcomings of all the *Doctor Who* RPGs that have been produced. They often concentrate on the mechanics of the game and the ability levels of characters rather than the personality of the character. Good Game Masters often recognize the shortcomings of these systems and allow the Doctor to be better at combat than the stock character sheets often allow.

The Fifth Doctor brandishes a pistol in “Earthshock” and kills a Cyberman by fusing it with a door in that story. He sword fights against the Master in “The King’s Demons”. The Sixth Doctor fights using hand-to-hand combat with various characters in “Attack of the Cybermen”. He also uses a sonic lance to kill a Cyberman and destroys the Cyber Controller with a direct shot from a Cyberblaster. In each of these circumstances the Doctor used appropriate force for the situation at hand. While the series in the mid-1980s was criticized for being excessively violent, it was not any more violent than other periods in the show’s history. While the Doctor threatens the Varosian guards with a pistol in “Vengeance on Varos” he does so to save the life of his companion and never actually uses the gun. The Doctor is often accused of throwing a man into an acid bath in the same story, but the situation is more accurately explained that the Doctor simply was trying to be prevented from being thrown into himself and another man pulled the first into the deadly pool. We also see the Sixth Doctor’s skill with a pistol when he fires a submachine pistol and hits a Dalek eye stalk with pinpoint accuracy from across a room in “Revelation of the Daleks”. Peri helps him destroy the Dalek with a grenade. The Doctor’s turn at combat in these situations is purely for defensive purposes and when such strong arm tactics cannot be avoided.

The requirement by the BBC to tone down the violence in the show in the late 1980s simply resulted in the Doctor being less aggressive. The threats were just as dangerous or violent as ever. The Seventh Doctor story “Remembrance of the Daleks” sees the metal monsters kill numerous people. In retaliation, the Doctor programs the hand of Omega to destroy the Dalek home world of Skaro. Hardly non-violent, though he allows the Daleks themselves to activate the weapon that destroys their planet. He uses a similar ruse with the Cybermen in “Silver Nemesis” as they use the nemesis statue to accidentally destroy their own fleet when they try to use the super weapon for their own ends. Still, in both these cases, it was the Doctor that armed or programmed the weapons and therefore he is not blameless in the deaths of those villains.

The Doctor’s involvement in his Eight or Ninth body in the Time War clearly shows that the Doctor himself was directly involved in combat during war, as he was willing to kill all of the Daleks and all of the Time Lords to end the conflict that plagued the two races. While this war was off-screen, the Doctor talks about it numerous times and places the blame of their destruction on himself (regretting the decision). While the Ninth Doctor’s personality clearly reflects the post traumatic stress of his situation, it does not stop him from creating anti-plastic to level the playing field with the Nestene Intelligence in “Rose” or from letting Cassandra dry out in the story “The End of the World” when he could have simply moisturized

her and then had her taken into custody for trial or incarceration.

Even the Tenth Doctor takes up arms in “The Family of Blood” and in “The Doctor’s Daughter” but in both cases he does not actually fire them and harm anyone. But both these stories deal directly with the horror of war, and make the point that violence should be avoided if possible. This is very true to the character. Of course, though, the Tenth Doctor is involved in perhaps even crueler fates for his adversaries. The Family of Blood is forced to live in eternity inside mirrors, and the weeping angels of “Blink” are frozen facing each other forever. Is eternal incarceration better than death? Not according to Rassilon in “The Five Doctors” or Mawdryn in “Mawdryn Undead”. One can make a very strong argument that the Doctor has made decisions that are cruel beyond standard ethics. Perhaps that is why so many wanted to see the Doctor himself incarcerated for eternity inside the Pandorica! Greatest threat to the universe indeed!

So when we see the Eleventh Doctor expertly brandish and shoot a pistol in “The Time of Angels” he is not as unskilled in using a firearm as most RPGs insist he is. And he does so out of a moral and ethical obligation to use the tools that he has at hand to help others. Weapons, whether they be sonic screwdrivers, knives, firearms, or laser pistols, are only tools in the hands of ethical or unethical people. If it is not the Doctor then it is those around him (UNIT, Torchwood, Leela, CPT Jack) that are prepared to use weapons and deadly force on his behalf. K-9 may be seen as nothing but a moving laser pistol, and even Adric’s star for mathematical excellence is a deadly weapon when used against the Cybermen.

When it comes down to it, the Doctor is not non-violent—but he is ethical in his willingness to use force. The Doctor is clearly at odds with the statement “Violence does not solve anything” because sometimes it does. The character is more concerned about ethics and morality in the situation. Being sure that using deadly force is appropriate and not outside the scope of the situation is the real concern at hand. As we have learned from the Doctor in his years of adventuring, making the right decision in regards to the use of this force is what really matters.

If players and GMs find themselves arguing whether the Doctor might shoot someone or make a certain violent action, the question should perhaps more properly be “Why is he doing so in this situation” or “Why has he not yet tried another solution first?” Perhaps the GM’s clues were not clear enough and a desperate player turned to violence being at the end of their own list of possible solutions. Less mature players often take this course earlier than needed, and thus often violence is seen as the least clever course of action (and thus un-Doctor-like). But that does not always mean that a violent solution is not correct, or even unavoidable. Some great modules (and *Doctor Who* serials) have focused only on a violent solution, but then the affect that this difficult course of action has on the characters becomes key to the story. Violence always comes with consequences, both good and bad. That is the key to balancing the type of story in which the Doctor may have to use his last resort and turn to deadly force as way for him to win.

So answering the question of whether or not the Doctor will make a certain action in a role-playing game is not as cut and dry as those arguing often hope. The answer really lies in the circumstances of the moment, and if appropriate enough that the Doctor might take up arms.



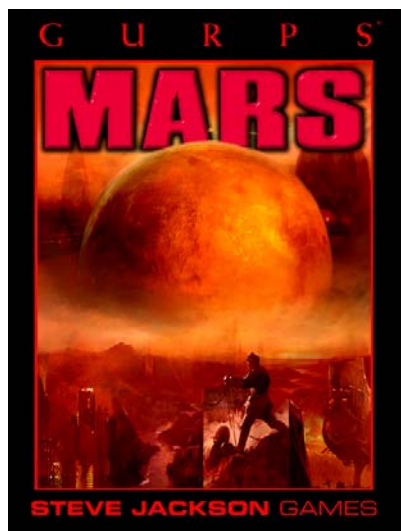
GAME MASTERING TIPS: GURPS WORLD BOOKS FOR DOCTOR WHO GAMING

by Stan Miller II

We can lose our role-play gaming virginity only once, and mine was to Steve Jackson and his Generic Universal Roleplaying System. Friends introduced us, I couldn't say "no," and before I knew it, one thing led to another, and well... that was that.

You never forget your first, no matter how clumsy, awkward or unsure things were, and with any luck that christening remains a fond memory no matter how many other games come and go. For me, GURPS is the gold standard I use to gauge other systems regarding complexity, flexibility, variety and believability. It's a brilliant system that, despite its potential for arduous attention to detail and obnoxious rules-lawyering, accommodates a monstrous number of genres, characters and settings. The sky really is the limit, and that makes its source books such deep wells of inspiration for stories in other games, including the *Doctor Who* Role Playing Game.

GURPS source books are aggressively researched, well-written and simply fun to read. Adventure ideas can begin bubbling up immediately as you thumb through these references, whether they are world books, genre settings, character compilations or gear manuals. And in addition to being outstanding compilations, the bibliographies of various GURPS books can quickly become recommended reading lists depending on your interest in the subject. The generic nature of GURPS makes it a powerful plug-and-play tool for helping gear up a game, and here are five that I think work particularly well in the universe of *Doctor Who*.



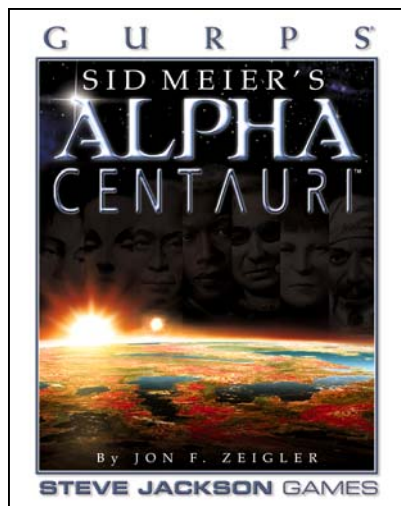
1. Mars

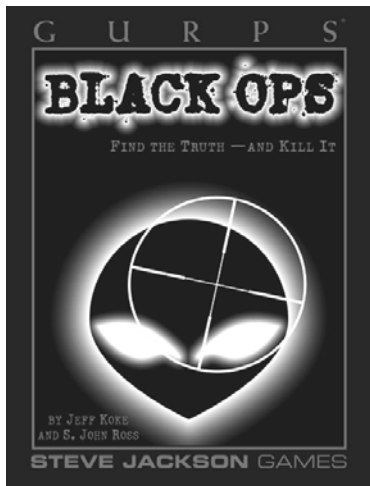
Presented carelessly, The Red Planet could be an uninspired setting for a game, but "GURPS: Mars" brings it to life with five different possible versions of Mars presented in painstaking detail, ranging from a hyper-realistic one with all the intricacies of hard science to "little green men" Martian Pulp. This book arms you with details and suggestions that are perfect for taking a Mars colony way beyond a generic human settlement. It includes character types for early colonists and environmental challenges. And to get some Martian modules moving, SJ Games also published two adventures to go with the settings in the book: "GURPS: Grendel" and "GURPS: Rescue Mission." "GURPS: Mars" also gives readers all the ammunition they'll need for concocting bio-engineered races, terraforming technologies or crafting a story that unfolds in freshly discovered alien ruins. The charm in this world book is not only the possibilities it offers, but also the challenges it can present to players.

2. Alpha Centauri

You could write off "GURPS: Alpha Centauri" as just another sci-fi redux based off a computer game. And you'd miss out on a remarkable world with several compelling societies, a terrifying ecosystem and a patchwork of intriguing technologies. The short version of Alpha Centauri's story is that a colony ship fleeing a dying Earth suffered catastrophic damage as it reached its new home, a beautiful Earth-like planet that promised to be "humanity's last hope." As the world ship's crew abandoned the vessel and landed on Planet (an event referred to in the lore as planet fall) they were separated into different groups with leaders for each emerging from the senior crew. Over time these groups developed into full fledged societies with their own cultures, making re-integration impossible as they rediscovered each other. Using a mish-mash of salvaged technology, improvisation and scientific "rediscovery," these factions now clash over resources and ideologies—all the while battling the native semi-sentient life forms on the planet. The potential drama between factions over hundreds of years is limitless fodder for modules, but an ambitious GM can design a

detailed arc using this book transcending the computer game experience by having the players help shape a new history of humanity on Planet, starting from the arduous first days of planet fall to the rise of a futuristic civilization.

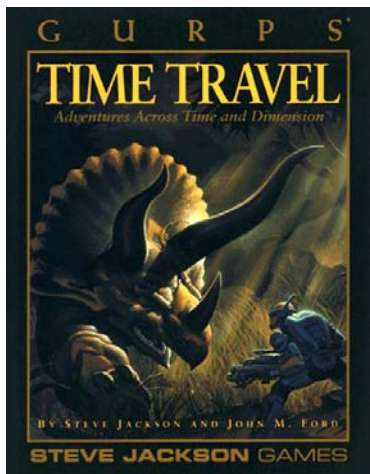




3. Black Ops.

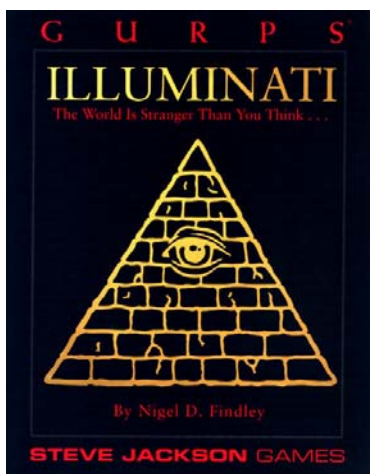
“GURPS: Black Ops” is all about humanity’s secret war against alien incursions and the paranormal. It’s the *X-Files* on mega-cinematic steroids, with a super-secret agency called The Company using limitless resources, powerful agents and ruthless power to safeguard Earth against a myriad of enemies. The super natural flavor of Black Ops may at first make it seem like a bad fit for a *Doctor Who* RPG. Demons, gargoyles, vampires and other creatures from the spirit world do not exactly fit the science fiction setting of *Doctor Who*. That is, of course, unless they are actually aliens or transdimensional beings exploiting Earth for a variety of reasons. In addition to rich back stories and plot seeds for all sorts of enemies, “Black Ops” also gives a deep history of the Company, which, considering the “alien” nature of any Time Lord’s party, is just as dangerous an enemy as the cattle-kidnapping Greys. One well-armed company Agent with the benefit of ambush could easily wipe out a sloppy, unsuspecting party. “Black Ops”

gives a GM a lot to draw from, with plenty of opportunities for moral ambiguities, ethical dilemmas, misunderstandings, chaos and confusion. The time travelers, the Company and some alien interlopers all might have Earth’s best interest in mind, but persuading all parties that’s indeed the case might be a series of modules in itself. “Black Ops” pairs marvelously with “GURPS: Warehouse 23,” which, although not substantial enough to stand on its own as a world book, provides a king’s ransom in high-tech and mysterious loot for players to plunder or destroy, ranging from The Ark of the Covenant to the dissected corpses of the Martian invaders.



4. Time Travel

There are *Doctor Who* fans who could qualify for a degree in temporal mechanics. For the rest of us, “GURPS: Time Travel” serves as crib notes and suggests several options for systems governing the physics of time travel. In a *Doctor Who* RPG, the rules of that universe trump all others. But the theories in “GURPS: Time Travel” such as “plastic time” or “chaotic time” can offer provide an explanation as to how some non-Time Lord entity managed to travel through time. Or these ideas can simply be fodder for misguided scientists trying to tap the secrets of time travel. This book also covers issues like time-traveling character archetypes, cross-time inventing and gadgeteering. It also holds a few campaign settings with activities that any Time Lord would want to shut down. There is even a brilliant little sidebar in this book called “Packing for a Trip to the Past.” “Time Travel” matches well with “GURPS: Time Travel Adventures,” which includes several detailed module seeds for “time agents” that could easily be replaced with a Time Lord’s TARDIS crew.

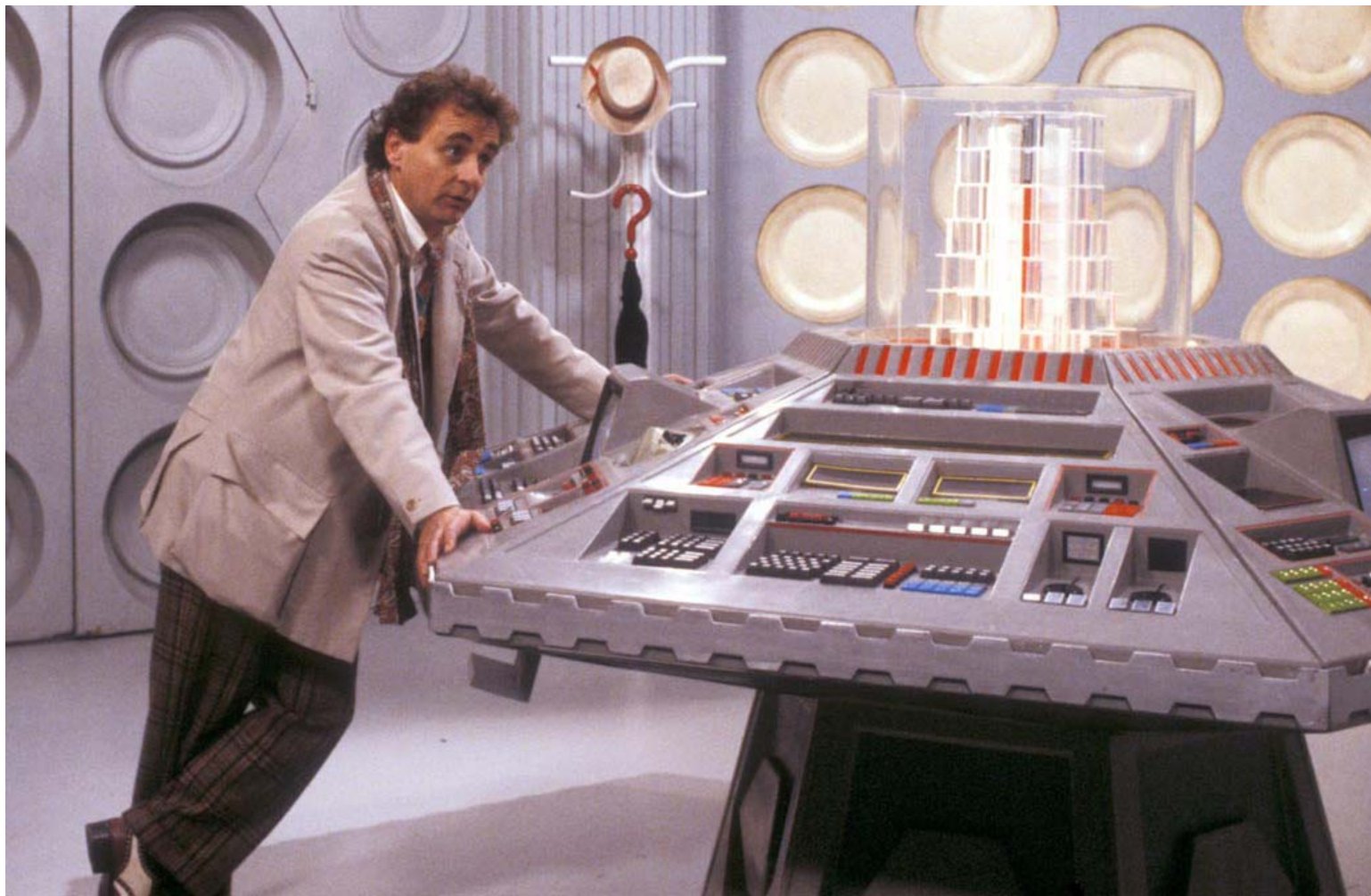


5. Illuminati

The world of the Illuminati isn’t controlled by politics, commerce or technology. The will of an unknown group in the shadows pulls the strings— invisibly and without explanation. Who knows whether there’s a grand plan. That’s up to the GM, and “GURPS: Illuminati” provides the tools for crafting the ultimate organization for a TARDIS team to help or hinder. The beauty of using the Illuminati in a game world is that the existence of such a group— whether it’s all-powerful or ineffectual— is plausible. Such a group could exist throughout all time and all space, plotting and manipulating for some mysterious set of reasons. This book guides you through creating a conspiracy, building an organization, sampling secret societies and harvesting its variety of plot seeds.

These “fabulous five” are just a glimpse of the possibilities GURPS world books offer. The system has more than 250 titles to choose from, and dozens are available for download directly from the publisher via its e23 e-book system at www.sjgames.com. In addition to fantastic, futuristic inspiration, GURPS includes many historical books like “Age of Napoleon,” “Aztecs,” “Imperial Rome,” “Vikings” and a more than a dozen based on World War II. And each one promises a solid foundation for a *Doctor Who* adventure by fueling your creativity and imagination.





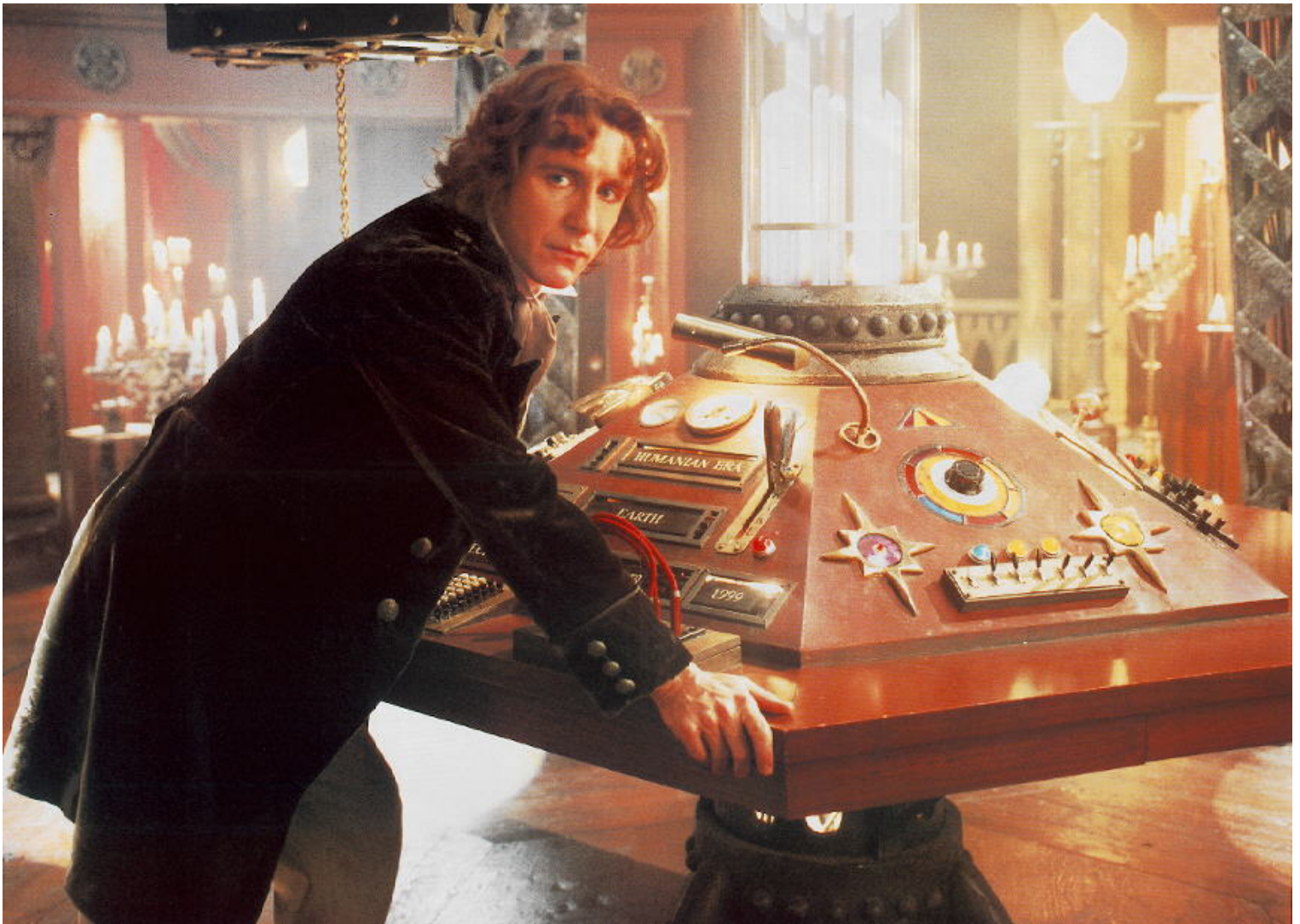
PLAYER TIPS: CHECK THE CONSOLE AND...

Your group of time travelers have just landed the TARDIS on a new planet ready to investigate and discover what might be happening on the new world that you have landed on. Most characters are ready to get to the action and go outside and explore right away, but this is not the most prudent thing to do. Here are a few things that we think smart or prepared players might check or do before they wander through the doors of the TARDIS:

- ❶ Find out **what planet the TARDIS has landed on**. Many players head outside before ever understanding the context of where they are before the adventure begins. There are of course times that the GM may not give you this (or any of the rest of this information).
- ❷ Check **what year it is** on the planet. There is a big difference between landing on Earth in 2011BCE or 2011CE!
- ❸ Check the TARDIS console **for a habitable atmosphere**. It seems a bit basic, but not everywhere you land will be able to sustain life. Landing on the surface of the moon will require a space suit and so on.
- ❹ See if there are any **special atmospheric conditions** you or any other characters should be aware of. Just because you are on Earth in present day does not mean that you have not landed in the middle of a Blizzard in the Antarctic, or in the middle of the Sahara Desert in blistering heat. This information should also give you tips on special equipment to bring along on your journey such as heating equipment, or extra canteens of water.
- ❺ Double check for other **possible dangers** using the TARDIS console. Items such as radiation levels, nearby time distortions, or dangerous electrical fields are worth knowing about before you leave the ship.
- ❻ Use the **TARDIS scanner** to see what is immediately outside the doors of the craft. We have seen characters run outside of the ship, only to fall to their deaths because they were unaware that the TARDIS had landed on the edge of a cliff. Being careful and knowing what conditions outside the craft are is key to standard adventure preparedness. A picture is worth a thousand words. Let the scanner show you as much as it can before you head outside.

- 7 Make sure to **get your standard equipment or adventuring gear**. Sometimes Game Masters get very specific about what a player takes with them on an adventure, so be sure to declare what exact clothing and equipment you may be taking with you. A communicator, multi-tool, flashlight, scanner and some money are par for the course, as well as perhaps weapons depending on your character and/or the style of campaign that you play.
- 8 If your character does not have any special equipment, **ask for the special gear you may need**, or see if it might be available. If you've landed on the side of a cliff, perhaps asking for climbing gear and ropes, or an anti-gravity belt are in order. Landed in a jungle? Maybe mosquito repellent or long pants to avoid bug bites, and so on.
- 9 **Activate the chameleon circuit** to allow the TARDIS to blend into its surroundings. Well, if you are playing the Doctor this might not be possible or desired. Another Time Lord may like the unique look of their ship as well, but TARDISES do generally change to conceal themselves in a given environment. Taking advantage of this trait may help the players later if their ship is fully functional. We also recommend taking a TARDIS tracker along as well, to ensure that characters can later find their way back to the disguised ship.
- 10 **Let someone else know where you are going**. Just as you should make sure to do this if traveling in real life, make sure that someone else knows where you are. If there are other players in your campaign who are not at the table with you on that particular day, be sure to tell the GM that you are leaving them a note as to where you are going and what you are planning on doing. This way if the group gets into trouble (and what group doesn't) other characters may be able to come to the rescue if needed later. This is also a great way to ensure that players who miss a game can learn about the adventure in-character later.

These tips are a good start for most players before they leave the TARDIS in search of adventure. Each landing may call for modifications of this ritual as appropriate. And, as we mentioned earlier, some GMs may simply not give you the exact answers you are looking for before you find yourself thrust into an adventure.



MODULE: "EYES WIDE SHUT"

"Eyes Wide Shut" is a Doctor Who adventure module set on the planet Cebrek in 2286CE. This adventure deals with the TARDIS crew encountering the Weeping Angels and having to find their way out of the situation. This adventure module can be run with either a group featuring the Doctor, Amy and Rory or another group of time travelling players.

The TARDIS lands on the planet Cebrek in 2286CE, a planet that has been settled by humans and seems very similar to present day Earth in environment. The civilization on the planet has a very technological Victorian bent to it with many devices operating on steam and mechanical power (the society is somewhat 'Steampunk'). The weather outside is a mild fall day with a cool breeze that brings the temperature to 60 degrees Fahrenheit (15.5 degrees Celsius). The TARDIS has landed outside of a old church amid trees that are starting to turn color and lose their leaves. The church has a large cemetery located behind it, and the players can see a number of stone grave markers beyond the wrought iron fence that surrounds the kilometer square yard. Though the time is early afternoon, there are no noticeable people around the church.

TRYING TO LEAVE

Just as the players are getting the lay of the land, they see a few people running through the cemetery towards them. There are at least three men, dressed in coats and leather jackets, and wearing goggles and masks that are running to the gate in the fence where the players are standing. The men can be seen to be carrying weapons and a pole with a large crystal on it (a laser excavation tool, if players with skills in physics or engineering make their rolls). If the players do nothing, or if they try to engage the men, the group will run up to the characters pointing their weapons and say "Look, we just want to get out of here. We don't want no trouble, we just want to be on our way. It's not safe here." If the players let the group pass, the three men will run off. If the players try to negotiate with the group they may discover additional information about the situation. The group will say they were just visiting relatives buried in the cemetery (they were actually trying to rob some graves, by stealing the bodies for a local doctor (Dr. Mulgrew) who wants to use the parts as cheap replacements in surgery), while they were there trying to make their grandmother's grave look nice (actually trying to dig up one of the graves), two of their friends simply disappeared (they were sent back in time by the Weeping Angels that had been able to capture their potential reality). After their second friend disappeared, they thought they heard movement (which they did, it was the angels closing in on the rest of the group) and the group decided to leave right away to go to dinner (escape before they were harmed). Depending on how good the player's rolls are, the group of grave robbers will reveal more of the truth to the players. Game Masters who are looking to complicate the situation can have the vicar of the church come outside and see the men, and then create a pressure situation in which the men may run off or act violently, as the players need to calm the situation. Regardless, the men will not enter the graveyard again, and claim that it is haunted, and that they will never return in "their mortal lives".

IN THE CHURCH

If players decide to investigate the church, they will find that the small stone building can hold about 100 people. The church has a rectory, a small library, and a meeting room in the area not usually used for prayers. The Vicar of the church, named Morley, is an old balding man who is helpful. If questioned about any strange goings on, he will say that no one has set foot in the graveyard in at least the last two years (including himself) after the disappearance of some boys who had played pranks on the old widow Davies. On the day that the widow was buried in the cemetery the boys disappeared that evening. Searchers who looked for the boys and entered the cemetery looking for them also disappeared. Soon after no one would enter the ceme-



THE GRAVE ROBBERS TRY TO ESCAPE THE CEMETERY

WEeping ANGEL STATS

The stats for the Sweeping Angels can be found on page 89 of the *Aliens and Creatures* sourcebook for the *Doctor Who Adventures in Time and Space* RPG.

If using the FASA *Doctor Who* RPG, the Weeping Angel's stats should generally be the following:

STR	END	DEX	CHA	MNT	INT
IV	VI	VI	II	II	III

Max Op End: 42 points (Average)

Skills: Stealth/Concealment VI.

Weapons: Claws (2D6 damage) and Bite (1D6). They also snap necks (3D6 damage) and throw rocks (1D6 damage).

If using the *Time Lord* RPG, the Weeping Angel's stats should generally be the following:

STRENGTH	CONTROL	SIZE	WEIGHT	MOVE
3	3	3	5	0 (4)*
KNOWLEDGE	DETERMINATION	AWARENESS		
2	4	2		

*move in parenthesis is when the Angel is not being looked at.

Wounds: 24

Skills: Stealth [Con] 3

Weapons: Claws - wounds 4 damage, Bite - wounds 2 damage. They also snap necks (wounds 6 damage) and throw rocks (wounds 2 damage).

Special Notes (for all systems): The Weeping angels feed on the potential future life energy of their victims. If the angel gets close enough to touch a victim and has ample time (and it is not looked at), the angel sends the victim back in time where they are stranded. If it is looked at, an angel is quantum locked and turned to rock. However, if a person looks into an angel's eyes for too long the angel can manifest within the person and still make it their victim. Also, the image of an angel can also become an angel itself (such as a video of one, will manifest as a video-like version of it). Angels can be stopped by making them look at one another (trapping them in an eternal quantum lock), by destroying their rock forms (standard damage), or pulling the angels into a time field.



SOME OF THE STATUES IN THE CEMETERY SEEM TO MOVE

tery again.

Game Masters should know that the boys had planned to go and deface widow Davies grave and were sent back in time by the Weeping Angels. The same happened to searchers looking for the boys. Since those incidents no one has really gone into the yard, and if the vicar catches or sees the grave robbers he will dismiss them as "choosing to play with the devil" but will not investigate what they have done. The vicar will not enter the graveyard himself unless the players force him to do so.

ENTERING THE GARDEN OF STONE

Unless forced to, none of the NPCs will want to enter the graveyard, but the characters must go there in order to unravel the mystery at hand. On first entry, the graveyard looks like any other, with rows of stone grave markers of different sizes. There are also stone mausoleums, statues, and memorials that are placed further to the center of the area. As the players walk further into the space (at least 30 yards (30 meters) or more) they will start to notice that there are a number of graves that have been dug up. These graves lay open with dirt scattered around them and coffins sometimes propped open inside them. This is not observable from outside the fence. Once inside and seeing this, players making perception or intuition rolls will be able to identify that the open graves here are not just newly dug up (though there are a few newer open graves), but that the grave robbing has been happening for at least the past year and a half. Though the graveyard has not been entered in a long time by most people, the replacement parts that the Doctor wants from the dead are still somewhat functional for body replacement such as bones and a few organs that are not too badly decayed so grave robbers have been collecting the body parts). Players with skills in medical science will be able to check the graves and do an autopsy on the bodies to discover that the open graves and their bodies have been operated on. While the bodies in the cemetery are older, they are still being robbed.

STONING THE HERETICS

As the players explore further into the graveyard they will discover the abandoned shovels and gear of the grave robbers who had

recently run out of the yard. Left behind are various jars of formaldehyde for preserving the harvested body parts, as well as some modern shovels and steam-powered laser digging devices. There is also an abandoned jacket. Players successfully making awareness rolls may remember that all of the grave robbers that have escaped the graveyard were wearing their jackets (this one belongs to a grave robber who was sent back in time 200 years by the Weeping Angels).

As the players start to put together the pieces of the missing person, a stone will be thrown at them which may harm one of the characters. Looking around players will not notice anything other than the grave stones, mausoleums, and statues that surround them in the grave yard. A second and third stone will be thrown at the group, and the assault should continue, until the players make an intuition or awareness roll at about -2 levels to notice that the statues around them seem to have moved slightly.

It is important that the Game Master ensure that the players do not metagame and express a knowledge of the Weeping Angels as their characters (unless of course they have met them before). This might be difficult as players will want to use their knowledge to their advantage, especially as how threatening the Weeping Angels are.

THE LONELY ASSASSINS

Players searching the graveyard thoroughly will discover that there are also another persons in the grave yard with them. Once one the persons is spotted they will step out of the shadows of the grave stones and reveal themselves. Two men, Burns and Casey, will have guns drawn and will aim them at the group of characters. If asked about throwing stones at the characters, the men will scoff at the child-like question now that the characters are being held at gunpoint. The two men will act triumphant around the characters saying they are proud to have caught them red handed. Players with negotiation and diplomacy skills will be able to fast talk the pair into revealing that they are in fact heavies that have been hired by another medical doctor (Dr. Finch) to find out where Dr. Mulgrew gets his near endless supply of replacement organs. The pair were instructed to “find out where the doctor pinches the goods” and also to “prevent him from having a monopoly on these much needed supplies”. The pair of goons will assume that this means that they need to stop or kill the characters, whom they have mistaken as the actual grave robbers. If questioned, the pair of heavies knew nothing of the grave robbing operation until now, and are unfamiliar with the story behind the grave yard and its lack of recent use. The pair followed the other grave robbers to this location and saw them run off, but came into the cemetery to see what was there and found that characters (believing the characters to be the actual grave robbers who sell parts to the medical doctor’s couriers).

As the characters are held at gunpoint, more rocks will be thrown at the group (as everyone’s attention is now on one another). If rocks are thrown at the pair of heavies, they will threaten the players and tell them that they should call out the rest of their group from hiding. The pair may even hold guns to the heads of the characters and call out to the empty grave yard that the other should show themselves of “These ones get hurt!”

Players that have spotted the moving statues will see that they have moved again. Pointing out that the statues in the cemetery are moving and closing in on the group will scare the heavies and make them look back and

SPECIAL “BLINK” GAME MECHANIC

A rule that players really enjoy and makes the game unique is the following:

When a character is face to face with a Weeping Angel and needs to keep their eyes open in order to prevent the creature from moving, the character’s players is asked to keep their eyes open and not blink in real life. If the player themselves blinks, they are asked to have their character make a Resolve or Endurance Roll. If they pass that roll, the character did not blink (though the player did). If they fail the roll, the character did in fact also blink, which allows a Weeping Angel to move or make an action.

Players are usually particularly honest in self-reporting if they blink and the game mechanic adds to the tension of the adventure. Players often quickly report to the other players in-character: “I blinked, man!”

Another thing a prepared GM can do for this module is print out screen grabs of Weeping Angels in various positions, and made the players stare at these images once they have spotted an angel. As the Weeping Angels gets closer, give the player a different picture. There are about 9 great stills that can be grabbed for this at the end of “Blink” before Sally enters the TARDIS. Be sure to have some grabs of angels in a non-threatening state as well.

forth at the players and the statues. This will be an indicator that the statues are alive and are moving towards the group.

Characters that have not yet seen the movement of the statues can look at them then look away (or blink) and notice that the statues are slowly moving in the time between when they are looked at. The TARDIS crew and the heavies will find themselves stalked by the lonely assassins: the Weeping Angels.

One of the heavies will make a run for it, and the other will call out for him to stop (drawing the attention) of the group to his yell. A moment later, the first heavy will be gone, with only his pistol and cap laying on the ground in front of an angel statue that has appeared to move (he has been sent to the past about 150 years). The players should realize they are in trouble.

EYES WIDE SHUT

As the players discover their dilemma they will want to escape the grave yard, and stop the Weeping Angels if possible. There are a few ways to escape the cemetery at this point. If playing the Doctor he will explain the danger of the angels to the group again (Amy would know the danger, but not Rory). Other characters must make intelligence or mentality rolls to discover the full range of danger the group is in.

Players can try to move strategically out of the area, while not blinking and keeping the statues frozen in place. This should be mapped out as difficult (there are about 6 angels in the area, enough to make this difficult). Players may be clever enough to realize that if the angels see one another they will quantum lock themselves in place and be permanently stuck. Some players might be smart enough to move to an uncovered grave located between two Angels and look back and forth between them, drawing them closer, and then jumping down into the dug grave, thereby quantum locking the two angels in place above them (allowing them to crawl out of the grave and continue on).

Players making intuition rolls will realize that they can take cover in a mausoleum and close the door, preventing the angels from entering. Those who are in the mausoleum can investigate and discover that there is a tunnel from there back to the church (used for sneaking people out of the church who had claimed sanctuary in ages past). Of course, once moving through the tunnel, and no longer watching the door the Weeping Angels will give chase and without good light, it is easy for them to catch up to the group in the tunnel. When reaching the church there is enough gold and mirrors inside to be use to combat the angels. An image of an angel also becomes an angel, so characters with polished gold that reflects, or regular mirrors, can create an image that then faces the original angel and both are quantum locked into place.

While the angels can be attacked by modern weapons and destroyed (as if they were rock), this method is only recommended if all the angels cannot be fooled into being frozen. Players that are touched by the angels will be sent back in time (determined by the GM), but hopefully the players will defeat the threat and rid the world of the Angels and make the cemetery safe again.



AMY AND THE DOCTOR PLAN THEIR NEXT MOVE



THE WEEPING ANGELS ATTACK

GM NOTES

Here are a few items of note that we think will help Game Masters run this adventure with the Weeping Angels:

- The weeping angels are an ancient species, and in the *Doctor Who* stories that they feature it is the Doctor that explains their evil to the others. If your group does not feature the Doctor or any other knowledgeable Time Lord, information on the angels could be found in old religious texts and church records in the church library that can explain their existence for the benefit of the players.
- The use of miniatures or a battle mat might be particularly useful for this adventure, so that players that are staring at an angel (or angels) can identify which one(s) they are looking at. This is particularly useful for tracking movement.
- Players who are sent to the past could be picked up by TARDIS at the end of the adventure, but there should be some consequences, such as finding them only after a year spent in the past where they have suffered or changed in some unexpected way.



EVENT REPORT: GAMING AT DOCTOR WHO LOCATIONS

From 26 to 28 July 2010, members of our *Doctor Who* gaming group (and DDWRPG writing staff) took a trip to the United Kingdom to visit some of the locations where *Doctor Who* was filmed and also to do some *Doctor Who* role-playing on the way as well. Miriam Montenbruck and Viola Montenbruck joined Nick on a trip to visit some of the most recognizable Cardiff and London sights and play an adventure module with their characters.

The whole trip began with a flight into the London Heathrow airport. Technically, this was the first *Doctor Who* location that the group visited, as the 1981 Peter Davison story "Time Flight" was filmed there. Landing at the international terminal though put us in a different terminal than where the scenes inside Heathrow were filmed for that story though (which was in Terminal 5). After going through customs, we found ourselves in the terminal proper, and in the first store we found we quickly purchased Jelly Babies which were on sale. We would save these candies for our trip from London to Cardiff where the first leg of the journey would be to. We picked up our rental car and settled in for a drive down the M4 motorway to South Wales. On the way, we set up our wireless internet card that would assist us in getting to our destinations, and once on the way, we began our adventure module on the way to city where *Doctor Who* is currently produced. The trip from London Heathrow to Car-

TRAVEL TIPS

These side bars will give readers a few snippets of advice in regards to creating a successful trip of one's own. (UK readers may know many of these items, but others are good general travel advice).

- **Make reservations for hotels and transportation ahead of time.** This may seem like common sense, but having a rental car or hotel room waiting for you will save you time and hassle, and believe it or not companies really do run out of both! Plan ahead.

- **Join hotel chain membership clubs.** This will save you money at each place you go, and sometimes get you an upgrade or a special line at the desk that gets you faster service. In Cardiff and London we stayed in the Ibis hotel chain, as they were inexpensive, centrally located in both cities, and had a good health record. Ibis offered a special internet price as well, which was cheaper than booking on the phone. Watch for these sorts of on-line deals.

- **Be aware of the cost** of where you are going. Cardiff is a fairly cheap city to visit, London on the other hand is one of the most expensive cities in the world. Realize that the same will be true for the cost of food, transportation, and souvenirs.

- One of the best investments we made in the UK was **getting a wireless card** that worked with our laptop anywhere in the UK. This could be rented at our car rental company for a fairly cheap fee (about \$80 for a full week), and let us use the internet wherever we went. Great for checking e-mail and also surfing up websites on locations and so forth. It worked rather flawlessly for us and could be returned to any location the car company had an office.



ARRIVING AT LONDON HEATHROW



READY FOR GAMING: DICE AND JELLY BABIES



SETTING UP THE WIRELESS CARD

diff was a rather reasonable three hour long trip. Though we did stop for petrol and lunch along the way (as well as pick up a *Doctor Who Magazine* off the gas station shelf!), the trip was easy going and very scenic along the way. The M4 does have a toll on it as you cross from England to Wales, and it comes as one crosses the rather grand bridge that spans the waterway. Travelers should be sure to have some cash ready for the car trip. It is very easy to recognize once you have entered Wales as all of the signage on the roads is suddenly listed in two languages (Welsh and English).

Arriving in Cardiff was rather fun and many of the hotels are located in the central part of the city. We checked into our hotel rooms, and got information on the bus routes in the city as well as information on the Cardiff *Doctor Who* Exhibition that was currently open—all useful information that was important for later in our trip. A chance of clothes and some freshening up and we were ready to hit some of the sights and continue our gaming module at the exact locations where some of *Doctor Who* is filmed.

Fortunately the city centre is not too far from many of the locations where much of *Doctor Who* has been shot at. We were staying close enough to get to many places by foot. That said, there is bus service from the city centre to Cardiff Bay which costs £1.50 for adults one way. A taxi cab ride the same distance is a bit more expensive but still a reasonable £9 (depending on



ON THE M4 MOTORWAY



CHARACTER SHEET REFLECTED IN WINDOW



THE BRIDGE TO WALES



ALMOST THERE...

- Remember that **driving in the UK happens on the left side of the road**, and thus roundabouts and other traffic works the opposite way than most foreigners are used to. If you are not familiar with this, we recommend having an experienced driver drive, or taking public transportation. It takes a little while to get used to but is not too difficult.
- **Buy a map** of where you are going. Even if you have wireless internet, a map will get you the information of where you are faster and more efficiently. Some people also like having a GPS, but we have found that having a map is the single most helpful tool (so long as you are good with following spatial relationships and map reading) and it does not run low on battery power or lose a signal!
- Be prepared for tolls and other costs. **Be sure to have some proper cash (bills and coins) on you** for expenses that may come up as you travel. Exchanging currency at home as your bank usually has a lower fee and better exchange rate, and ensures that you have the money you need. Otherwise, remember to exchange currency when you first arrive at the airport, so you have the proper currency [the UK has not adopted the Euro (€) and still uses Pounds (£)]. You cannot only use Credit Cards.



IBIS HOTEL CARDIFF



THE CARDIFF INTERNATIONAL ARENA



BUS TRANSPORTATION IS EASY



THE SIGNAGE ALONG LLOYD GEORGE AVENUE



SIGNS DEMONSTRATING THAT HUMANS AND SILURIANS CAN LIVE TOGETHER

- Be sure to **have good used multi-purpose walking shoes** for a trip.
- **Pack light but bring the essentials.** Be sure to have a jacket in case of cold weather or rain, but pack clothing that can double for various occasions and that generally match however you may need to mix and match them.
- Make the effort to **meet the locals.** Travelling gives you the chance to meet new people from new cultures. Be nice to them, and they are usually nice to you. Avoid people that do not give you a good feeling. Your instincts are almost always right. Safety first.
- Make an effort to **embrace the culture and language** of where you are visiting. Even if you struggle, the locals will see you trying.



CITY CENTRE TO THE NORTH



CARDIFF BAY TO THE SOUTH

where your hotel is of course) once the busses have stopped running. While there are many locations that featured on *Doctor Who* that were located at the city centre, we really made it a point to head to Cardiff Bay where many of the more iconic locations from the newer series of *Doctor Who* are found.

We decided to walk to Cardiff Bay down Lloyd George Avenue (A470). This walk was a bit more than we anticipated and must have been about three miles straight. We should have taken the bus and saved our feet, but that is part of the adventure of travelling (or gaming)—to learn from your mistakes.

One of the interesting things that we wanted to see was just one street to the East of Lloyd George Avenue. There was a small street called “Silurian Place”. We really thought that this was humorous and though not actually related to *Doctor Who*, we felt that this was a bit of a nostalgic visit. Imagine the possibilities of humans and Silurians living together peacefully on a quiet Welsh street. Somehow, we think there is an adventure seed idea there...

As we approached from the North we soon came upon The Red Dragon Centre, which is where the *Doctor Who: Up-Close* exhibit was housed. We returned there the next day, and will cover that exhibit in more detail in our next issue. Street signs announced the exhibit as well as banners that were mounted on the outside of the Red Dragon Centre.

Just beyond that location to the South was Cardiff Bay and the sights that we were so eagerly anticipating as part of our trip. One could see the familiar shape and design of the brown Wales Millennium Centre with its large letters engraved into the stone in both Welsh and English (it reads in both languages “In these stones horizons sing”).

We walked on to Cardiff Bay and eventually found ourselves right at the Wales Millennium Centre and the iconic Torchwood obelisk that has featured on

Doctor Who and *Torchwood* so many times!

The sculpture was not officially labeled with a name that we could find (there was no sign or description of it like many works of art have), and everyone we talked to simply called it “the Torchwood Obelisk”. We were immediately struck with the fact that the obelisk was covered in strawberry shaped stickers! This was a surprise to us, and it was part of the advertisement for a festival that Cardiff was having. This was actually quite a disappointment to us, and we want to let the powers that be in Cardiff know that defacing your own iconic landmarks is not a good idea—especially when tourists travel from around the world come to see it! Poor move.

That said, we were still very excited to see this landmark made famous by our favorite television program. One thing that we soon realized was that the obelisk has water that runs over it that falls around the base of it and drains away. This water was shut off at exactly 11:30pm, as well as the lights that light up the letters of the Millennium Centre. So get evening photos earlier rather than later if you want these landmarks in their best light (excuse the pun).

As a group we took the time to take many photos at this location, being sure to do the best we could to line up many of our



THE TORCHWOOD OBELISK - COVERED IN STRAWBERRY STICKERS !

- If doing a trip to visit *Doctor Who* or *Torchwood* locations, **map out your route ahead of time**. This will save you valuable time when you are actually seeing the sights.

- If you want to take photos at the same places that you've seen on screen, **print out screen grabs**. It will be much easier to match the photos when you have them on hand rather than trying to go by memory.



(Photo Left Top) THE OBELISK IN THE *DOCTOR WHO* EPISODE “BOOM TOWN”
(Photo Left Bottom) IN THE *TORCHWOOD* EPISODE “EVERYTHING CHANGES”
(Photo Right) MIRIAM AND VIOLA READY TO GO TO THE HUB





(Above) THE TARDIS IN "UTOPIA"

(Right) AT THE WALES MILLENNIUM CENTRE



(Above) MICKEY IN "BOOM TOWN"

(Right) NICK STANDS IN FRONT OF THE OBELISK



(Above) THE TARDIS IN "BOOM TOWN"

(Right) THE OBELISK IS ON THE LEFT AND THE MILLENNIUM CENTRE ON THE RIGHT WHEN FACING TO THE NORTH



(Above) THE TARDIS IN "BOOM TOWN"

(Right) FACING SOUTH, MIRI AND VIOLA STANDING IN THE OVAL BASIN OF ROALD DAHL PLAZA



photos with scenes from various *Doctor Who* and *Torchwood* stories. Getting many photos was much of what our trip was all about.

Knowing how iconic this location is for *Doctor Who* fans, we were surprised that there were not more people here taking photos and fawning over being there. But, for at least an hour, it was just us, with a few random passers by. This was surprising to us, as even other tourists did not seem as enamored with the really beautiful architecture as we were. True dork heaven for us.

After getting a lot of photos, we continued our *Doctor Who* RPG modules as we sat in Roald Dahl Plaza at the base of the obelisk and just watched people walk by as we gamed. We sat on the ground and our module unfolded about *Torchwood* coming under attack by an alien virus that caused strawberry-like marks to appear on certain objects. Those who touched the strawberry-shaped markings were quickly turned to dust. The TARDIS crew had to get to work to save the day...

Gaming at Cardiff Bay was particularly easy to do, and we did not have a single interruption as we did so. This may have been one of the easiest public places for us to run a small non-obtrusive table-top style game (other than we were sitting on the ground). Perhaps not a good place to LARP (in costume anyway) we never encountered a single person who wondered what

LOCATION GUIDE RESOURCES

Here are great resources for pinpointing *Doctor Who* and *Torchwood* locations:

www.doctorwholocations.net -includes maps, photos, GPS coordinates, and a route planner to get to numerous locations. The site we most recommend.

www.bbc.co.uk/wales/southeast/sites/doctorwho/locationsguide.shtml

www.torchwoodlocations.com

we were doing. Being subtle and not being too loud or in any way disruptive are part of the keys to being able to do this of course (as well as being the key to being courteous visitors and tourists).

After our chapter in the adventure was completed we decided to go and investigate more of the filming locations by Cardiff Bay. What is neat about this area is that there are so many different styles of architecture and interesting structures that one only needs to face different directions to find other locations or shots that were used on-screen. The Pierhead Building, Red Dragon Centre, and Mermaid Quay buildings all surround the Roald Dahl Plaza. Each of them have been featured on screen in the shows, so getting back and forth to various filming locations is particularly easy, as there are so many things filmed in this area all only meters away from each other!

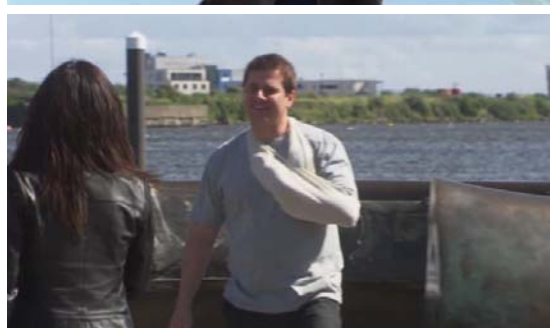
As one walks to the bay from the oval basin (under the footbridge), there are numerous other locations seen on screen. When one turns to the right (West) one is on the boardwalk that is used so often in “Boom Town” and features numerous on Torchwood as this is where the second entrance to Torchwood is supposedly located. At the wall where



(Above) CPT JACK RUNNING IN “UTOPIA”
(Right) THE PIERHEAD BUILDING



(Above) CPT JACK RUNNING TO THE TARDIS
(Right) NICK AT THE RED DRAGON CENTRE
(Below) CPT JACK JUMPS FOR THE TARDIS



(Above) GWEN AND RHYNS IN “MEAT”
(Right Top) VIOLA STANDING AT THE SCULPTURE SEEN IN THE ABOVE TORCHWOOD
(Right Bottom) MIRI AND NICK TAKE A BREAK AND CHECK THE COMPUTER TO SEE WHAT OTHER LOCATIONS ARE NEARBY FROM THE FILMING OF DOCTOR WHO AND TORCHWOOD.



- Make sure to **bring a watch** with you **that has an alarm on it**. This will help wake you, remind you to go to catch a bus, tell you when your tour may start , or alert you to any other time you need to remember.
- **Bring a camera**. Be sure to have extra batteries and memory cards!
- **Pack a bottle of water and energy bar** for day trips just in case.



(Above) MICKEY AND ROSE TALK

(Right) NICK AND MIRI AT THE BAY (The Ianto Memorial (and alternate Torchwood Hub entrance) is in the background)



(Above) MICKEY AND ROSE IN "BOOM TOWN"

(Right) NICK ACROSS FROM THE RESTAURANT FROM THAT SCENE AND WHERE THE GROUP EAT WHEN THEY SEE THE CARDIFF PAPER



(Above) THE STAIRS IN "BOOM TOWN"

(Right) NICK ON THE STAIRS THAT MICKEY AND ROSE WALKED DOWN



(Below Left) THE DOCTOR AND BLON TAKE THE STAIRS FROM THE RESTAURANT

(Below Right) NICK ON THE STAIRS BY THE BELLINI'S (formerly "Bistro 10") RESTAURANT



● Make sure to **have a small backpack** or shoulder bag to carry items for your day trips. Having an easy way to carry your supplies or jacket is key to travel comfort.

Torchwood's second entrance is, there is now a memorial to the character of Ianto who died in the *Torchwood: Children of Earth* series. Hundreds of letters and messages were tacked to the wall there.

Also nearby are the two main restaurants that were featured in "Boom Town". The restaurant on the pier where the Doctor, Jack, Rose, and Mickey eat and then see the newspaper with Blon on it is a Turkish restaurant that one can go an eat at. Though this establishment is less fancy than seen on screen.

Above the boardwalk, up stairs that are seen in the episode is another Italian restaurant, which is where the scenes were filmed in which the Ninth Doctor takes Blon the Slitheen to dinner as a last request. This restaurant is as nice as it appears on screen though it was originally named "Bistro 10" it now carries the name



“Bellini’s”. Hungry from our walk, day of exploration and gaming, we decided to eat at there and have a rest before we headed back for the day. The food was good, fairly priced, and the service was excellent. We recommend this stop if you go there.

Our day of exploration done, after a great meal, we headed back to the hotel and called it a night, though we returned the next day to have one more look around and also visit the *Doctor Who* exhibition in the Red Dragon Centre. After the visit to the exhibition, we headed back to London via the M4, and returned our car to Heathrow. From Heathrow we took the London underground into the city for another day of exploration. As we were staying in Whitechapel (home of the Jack the Ripper murders—

- Always have a pen and some paper with you. You can share or gather contact info with people you meet, or write down items of note if needed. Good for gaming.
- Pack a tiny flashlight. If you ever find yourself in the dark, you are prepared.

(Above) THE RESTAURANT WHERE THE DOCTOR AND BLON FEL-FOTCH SLITHEEN EAT BLON’S LAST MEAL (Note the window missing the logo as it is stunt glass that gets blown out)

(Right) NICK IN FRONT OF THE SAME WINDOW



(Above and Right) IF IT’S GOOD ENOUGH FOR BLON AND THE DOCTOR, ITS GOOD ENOUGH FOR OUR DINNER TOO!



(Above) THE DOCTOR AND BLON ON ROALD DAHL PLAZA’S STAIRS.

(Right) VIOLA AND MIRIAM ON THE STAIRS TOO



(Above) MERMAID QUAY AND THE PLAZA IN “BOOM TOWN”

(Right) MERMAID QUAY IN THE DAYLIGHT





ON THE LONDON UNDERGROUND FROM HEATHROW TO WHITECHAPEL



(Above) ALMOST COMPLETELY HIDDEN BY A NEWS STAND, OUTSIDE EARL'S COURT STATION IS THE LAST REAL LONDON POLICE BOX.

(Below) PERFECT FOR TOURISTY PHOTOS AND INTERESTING LOCALS.



hello historical module idea fodder), we had to exchange underground lines, and what better place to do that than the Earl's Court tube station. Why?

Located at the entrance to the Earl's Court Underground station is the only operational police box in London. We exited the tube station and looked around and could not find the police box, even after we walked to the road and looked to the left and right. Turns out it was hidden behind a news stand, and it is almost impossible to see unless you walk the right way! We took our obligatory photos at the box, while we met an obviously intoxicated local who told us the story of "Doctor Who's box". A great stop if you have to change trains anyway!

(continued page 26)

- Make sure to **have a passport** before you consider a trip. They take time to process. You also need it to **get a visa** depending on where you travel, which takes even more time. For almost all non-European countries, you need to surrender your passport to the embassy or consulate as they process your visa before you leave the States. Travelling to the UK (or most other European countries), Americans do not need to pre-arrange a visa for a tourist visit, but every country is different and the rules are constantly changing. Do your research ahead of time and realize you have to plan ahead! Keep your passport close—we recommend a holder that hangs around your neck to prevent theft.



INSIDE A REAL POLICE BOX

The Earl's Court police box serves as an observation "watchbox" with a closed circuit camera on the top of it for use by the metropolitan police. It does have items inside as one can see from these photos including folding chairs, a small sink with running water, a first aid kit, a fire extinguisher, and various pamphlets and maps of the area. The police box was built new and dedicated on 18 April 1996. One will note the windows only have four panes (unlike the six-paned TARDIS windows). If exiting the Earl's Court underground station, the police box cannot be immediately seen as the view of it is blocked by a news stand, so be sure to walk over and check behind the news stand to find it!



(Above) INSIDE AN ACTUAL POLICE BOX

(Below) THE BOX OUTSIDE EARL'S COURT STATION

(Right) THE PLACARD THAT ADORNS THE ACTUAL BOX (which is located on the right hand side of the face that faces the buildings. The placard is not actually on the side that the doors open up on-which simply has a no smoking sign!)



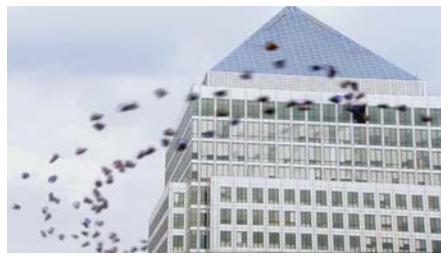
(continued from page 24)

After checking into our hotel, we again took the underground to see various sights in London. The underground is key to getting around and we recommend getting a day pass so you can ride an unlimited number of times. I felt like Mr. Weasley in *Harry Potter and the Order of the Phoenix* when I rode the underground the first time as I did not realize the gate took my ticket and then returned it at the top of the box. The simplest of things are new to a traveler.

Our trip took us to the Thames River where there were a number of different sights that we saw. We went to the Tower of London and the crossed the Tower Bridge on our way to the Southeast bank from where we could see Canary Wharf, as well as the Gherkin building, both of which had been on the show. From there we walked along the Thames to the location where parts of "Resurrection of the Daleks" was filmed. This area, run down and disused in the 1980s was now a very affluent area with many restaurants, and condos that cost up to 7.5 million dollars each. We went to the location where the TARDIS landed, where Tegan ran from the policeman, where the Doctor pushed a Dalek out a warehouse landing to destroy it, and where Lytton and the other mercenaries killed the various escaping prisoners. This street was named Shad Thames and was now only open to foot traffic.

We then walked along the various footpaths that lined the river and headed West to go to other nota-

• **Photocopy everything in your wallet** (front and back) before you travel, and give it to someone trustworthy back home. If you ever have your wallet lost or stolen, all the info to cancel credit cards and other information will be in one easy to find place.



(Above) CANARY WHARF, HOME OF TORCHWOOD, AT THE CLIMAX OF "DOOMSDAY"

(RIGHT) CANARY WHARF IN THE DISTANCE IN LONDON



(Above) AT THE TOWER BRIDGE IN "RESURRECTION OF THE DALEKS"

(Right) THE SAME LOCATION NOW



(Above) THE DOCTOR PUSHES A DALEK OUT THE WINDOW IN "RESURRECTION OF THE DALEKS"

(Right) THE SAME WINDOW IN THE PRESENT DAY (marked by the arrow)



(Above) LYTTON AND THE MERCENARY POLICEMEN FROM "RESURRECTION OF THE DALEKS" WALKING ALONG THE THEN DILAPIDATED SHAD THEMES STREET

(Right) NICK ON THE SAME STREET NOW, CLOSED TO ALL THROUGH TRAFFIC.





(Above) PUDDING LANE, WHERE THE GREAT FIRE OF LONDON STARTED IN 1666, AS DEPICTED IN STORY "THE VISITATION"

(Right Top) PUDDING LANE NOW

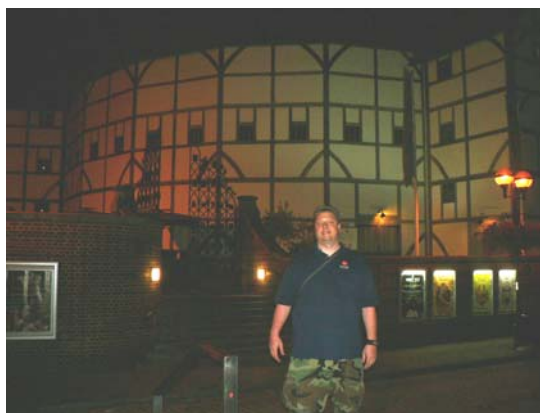


(Right Bottom) THE CORNER OF PUDDING LANE BY THE HISTORICAL MARKER OF THE FIRE'S STARTING LOCATION, NEAR THE LONDON LANDMARK SIMPLY NAMED 'THE MONUMENT' (which is a monument to all of those who lost their lives to the Great Fire of London, those who helped put it out, and also those who helped to rebuild the city)



(Above) THE DOCTOR AND MARTHA SEE THE GLOBE THEATRE IN "THE SHAKESPEARE CODE"

(Right) AT THE GLOBE THEATRE



(Above) THE CYBERMEN EMERGE FROM THE SEWERS AND WALK DOWN THE STEPS OF ST. PAUL'S CATHEDRAL IN "THE INVASION"

(Right) NICK ON THE STEPS BY ST. PAUL'S CATHEDRAL (the steps are not the same and do not quite match up, as they were replaced when the Millennium Bridge for pedestrians was built and the area was renovated)



ble locations. Along the way, on the North side of the river, one can stop at The Monument, which is where the Great Fire of London started (and which was indirectly featured in the Fifth Doctor story "The Visitation" - though not an actual location, historically this was worth seeing). We actually visited the site the next day of our trip, but present it here as one of the nearby river walk locations you can visit.

Back along the South side of the Thames heading West we came upon Shakespeare's Globe Theatre. Rebuilt to the exact plans of the era, the real theatre featured in the Tenth Doctor's adventure "The Shakespeare Code". While it was getting dark by the time we visited, seeing the theatre was a thrill and it looked just as it appeared in the story (though most *Doctor Who* filming was done inside the theatre).

Walking farther to the West we came to the Millennium Bridge, a modern footbridge best known as the bridge that the Death Eaters destroy at the beginning of *Harry Potter and the Half-Blood Prince*. Crossing the bridge to the North, we found St. Paul's Cathedral and the steps that the Cybermen famously walked down in the Second Doctor story "The Invasion". Though our day was mostly spent exploring, it would have been very easy to game at most of these locations if we had wished to do so. Later in the evening we were never

- Be aware that other countries have different electrical systems. **Buy a transformer** (a connector from your pronged outlet into a foreign one) for your electronics that use electricity or that need to be charged. Make sure it is the right one for the country that you are traveling to.
- **Drink a lot of water** and stay hydrated to avoid jet lag and feel great.



(Above) THE DOCTOR IN "ROSE" ACROSS FROM THE LONDON EYE

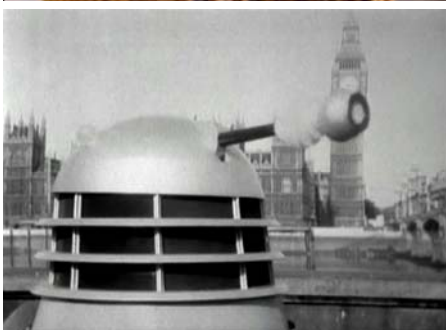
(Right) THE SAME LOCATION ACROSS FROM THE LONDON EYE



(Above Left) THE DOCTOR THINKS IT'S 'FANTASTIC' IN "ROSE"!

(Left) IAN MAKES FUN OF A FISH ADORNED LIGHT POLE ON THE THEMES IN "THE CHASE"

(Above) NICK ON THE THEMES WALKWAY BY ONE OF THE FISH LIGHT POLES BY THE EYE



(Above Top) "ALIENS OF LONDON"

(Above) A DALEK BY BIG BEN IN "THE DALEK INVASION OF EARTH"

(Right) THE BIG BEN CLOCK TOWER



bothered as we visited these sights and rested or sat around enjoying the view.

Now being on the North side of the Thames River, we walked further West, and even caught a red double-decker bus and took it close to Westminster. Here the river bends to the South, so when we got off the bus, we explored the West bank, which is where we went to the location of the TARDIS and the conversation that the Ninth Doctor has with Rose across from the London Eye Ferris Wheel in his first episode. Also along this walk are the various lamp posts that feature reliefs of fish on their bases and which feature in the First Doctor story "The Chase" as Ian and Barbara return to London. We walked up to Westminster and the Big Ben clock tower and saw it in the evening. A beautiful location and London's most famous landmark. It should be noted that the lights of Big Ben turn off at exactly midnight. In turn it was hard for us to get photos in the dark, so we called it a night and returned to our hotel to adventure more the next day.

The following day we returned to Big Ben to get better pictures so we could get a great photo of the landmark that featured in "The Aliens of London" and "The Dalek Invasion of Earth". We were able to walk on the bridge that the Daleks had famously crossed and that the Ninth Doctor and Rose ran across in "Rose". However during the day, the Westminster bridge is packed with people and we only recommend visiting it during the evening or very early morning.

After this stop, we took the tube to the North and visited Trafal-

● **Pay** for most purchases **using a credit card**. This protects your purchase from problems for a certain time, and you can dispute unfair charges with the company if needed. Check your card's rules and regulations to ensure your rights. Be sure to tell your credit card company and bank where and when you are travelling beforehand to make sure the card does not get declined. Also be aware of exchange rates and the difference in cost between dollars and pounds (or Euros, etc.). Always check if a credit card is accepted, many European restaurants only take cash.

- Be aware that **DVDs you buy overseas may not work on US players** due to region coding (unless you have a region free disc or player).
- Be aware that **there are weight limits on luggage** or you will need to pay an extra fee if you go over a certain weight. It's easier to ship home many souvenirs before you leave, and this also speeds up your return trip through customs as well.



(Above and Below) DALEKS IN "THE DALEK INVASION OF EARTH"

(Right) THE LOCATIONS IN TRAFALGAR SQUARE TODAY (Nelson's Column and other memorials)



gar Square. The Square, home to Nelson's Column and other monuments as well as the National Galleries, featured in stories such as "The Dalek Invasion of Earth", "The Chase" and "Rose". Perhaps another one of London's best known landmarks, this area was teaming with people as well. A great place to sit and game or simply relax as hundreds of other people do the same there every day.

The rest of our trip included shopping near Piccadilly Circus and Charring Cross Road, a trip to King's Cross Station (and a visit to platform 9¾), our daytime visit to The Monument, and a few other stops (such as to buy Miriam and Viola some Doc Martin boots right in London).

Our trip to the UK including gaming in Cardiff and London, really was a sight-seeing trip to visit where *Doctor Who* was filmed on location. At some places we visited, we took out our dice and character sheets and gamed right at the landmarks. It was easy to do and we never were looked at oddly (but we also made sure we did not act inappropriately).

A visit overseas, whether to game or take in the real history is well worth the experience. We report here on the *Doctor Who* and gaming elements of the trip, but we took the whole visit as an excellent opportunity to experience a grand and complex culture. The UK is a beautiful country which we will return to again someday soon.



(Above) BARBARA AND IAN WITH A LION STATUE IN "THE CHASE"

(Right) THE LIONS OF NELSON'S COLUMN STILL CLIMBED ON BY VISITORS



(Above) ROSE AND MICKEY IN TRAFALGAR SQUARE IN "ROSE"

(Right) THE SAME FOUNTAIN





- **Go on your trip with a good friend or group of friends.** Sharing your experiences with people that you like is the most enjoyable part of any travel experience. It allows you to bounce your impressions off someone else. It also makes you more willing to try new things, and ensures your safety too!



EVENT REPORT: GAMING IN GERMANY

On 20 July 2010 as part of our trip overseas, we made sure to go to Lübeck, Germany to reunite with one of our DDWRPG campaign players to play a game in her home city. We met up with Roxi Sühning to run a module underneath the Holstentor. The Holstentor is the city of Lübeck's most recognizable landmark and was the city's main gate (in a series of four defensive gates) after it was completed in 1478CE. One of the enjoyable aspects of visiting Europe for a gaming session is the possibility to play in the historical locations and atmosphere that may not be found elsewhere. The module that we played under the old town's gate was focused on a legend of the city of Lübeck. The story of a small demon who was at the building of the church that was next to the City Hall building (which also has a tavern in it) became the story of an alien who was trying to steal the church's gold. As the characters foiled the real plot at hand, this led to the legend that is known in modern day. Travel broadens the mind, and the gaming possibilities as well!



THE LEGENDARY DEVIL



WITH OUR CHARACTER SHEETS UNDER THE HOLSTENTOR



LÜBECK'S HOLSTENTOR, AN EARLY RENAISSANCE LANDMARK



HISTORICAL MARKER OVER THE BENCH WHERE WE GAMED



LOCATION OF THE HOLSTENTOR ON AN 'OLD CITY' MODEL



BACK VIEW OF THE HOLSTENTOR FROM A CHURCH TOWER

GAME MASTERING TIPS: BALANCING IN-GAME TIME

By EMW3 and Zepo

As many Game Masters get into certain encounters within their game, how they deal with time at the table suddenly becomes double edged. Finding a balance between what a player can do in their turn and how much time an action may actually take becomes a concern or factor within the game. Game Masters need to find the right balance between moving forward the action as it might happen and the amount of time that the GM gives each of the players around the table.

This balance begins whenever time in a game becomes a factor. A GM has to regulate between real time and cinematic time in an action scene. Let's look at an example: a group of players are at a door that is locked and needs to be computer hacked in order to open the door. One character has a laptop that can accomplish the hack, the second has his gun out to protect the other. Suddenly a car of armed baddies arrives and the two characters begin their actions, one will shoot the villains while the other hacks the electronic lock. In real-life, a gunshot probably takes a quarter of a second, with a person able to pull the trigger about four times in one second. But once this happens, the amount of in-game time needed to resolve the actions of a person shooting a gun takes more time than a Game Master would most likely want to give up to the single player. In real-life the player with the laptop would most likely wait about 20 seconds simply to open their laptop and boot it up, which means the person with the pistol would be able to shoot 80 times (not including reloading their gun, or the actions of the villains thrown into the mix as well). If held to the constraints of real-life, this means that one player basically sits out of the whole encounter while the other and the villain engage in combat. But this is not fun for everyone and is what often leads to fractures in groups as certain players who want to help and contribute are helpless to act and ignored by GMs too concerned about being accurate about game time.

The solution for this is for a GM to be more "cinematic" in their use of turns and game time. Yes, the person with the gun could probably do more actions than the person waiting for their laptop to boot, but a cinematic GM will allow the computer to boot in a single turn so that the player can start hacking the door to allow the group to escape the combat. A GM can allow other players to accomplish a lot more during their game time than would actually be possible and include the contributions of the others at the table — for the sake of a good story. While some astute players may catch on that this is not realistic, most players will simply go with the flow of the action, to allow everyone to do their part in a turn and help the team's efforts. This seems to work with little complaint from players because it makes the game exciting, and is, of course, to their advantage. This style also balances with game time at the table for players and prevents an individual players from dominating the game. It also ensures that violence is not the only answer.

This whole action dilemma is somewhat addressed in the *Doctor Who-Adventures in Time and Space* RPG with the "Talkers Go First rule". In reality, the rule does not make sense as no matter how much talking is done, or if someone decides to run away first, one cannot prevent someone who has made their mind up from shooting them, and one is not able to outrun a bullet. But the emphasis of the rule is creating an atmosphere in which all the players have a chance to act in a turn. The idea is to capture the excitement of the *Doctor Who* show, in which there are chances for people to talk villains out of harming them, and the players do have a chance to escape danger.

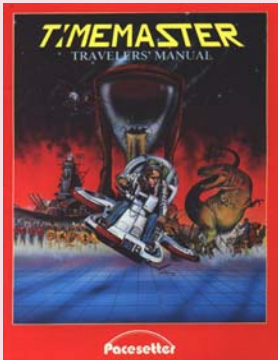
Often, the answer to balancing in-game time is in the middle of these approaches. Try to be realistic with game time, but allow characters who are contributing to the success of the group to perhaps cinematically accomplish a bit more than they should be able to. It will maintain the involvement of all the players at the table and create an exciting game for everyone.



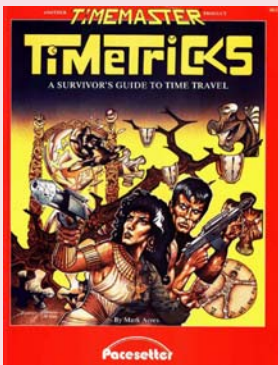
GREAT GAMING TIME TRAVEL REFERENCE WORKS

Other than the three *Doctor Who* related role-playing games that have been released, there are a few other RPG games or supplements that have come out that concentrate or feature time travel as an important feature. These games and supplements are an excellent resource for Game Masters who are looking to put a time travel spin on a game, or players that are looking for unusual solutions to a given problem. Because we live life in a linear fashion we are used to having a plot unfold in a straight forward line, but the mastery of time can really add new and exciting twists to the games that a group plays.

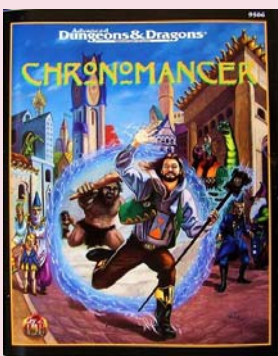
We present to you here a collection of some of the best commercial gaming products that have time travel elements in them and give you an overview of how it might be useful to you



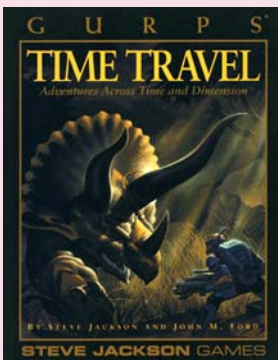
TIMEMASTER RPG - Pacesetter games published one of the most straightforward and robust time travel RPGs in 1984 when they brought out the *Timemaster* box set. This game was the first significant time travel RPG to be introduced (beating the *Doctor Who* RPG to shelves by a year). Unlike the *Who* game, *Timemaster* dealt directly with the use of time to manipulate or beat one's opponents by outsmarting them using time travel and paradoxes. The crux of the game was to set the proper timeline (TL-0) straight from the meddling of time travelling aliens name Demoreans, who sought to ruin our universe by changing it to what it is like in their parallel universe. The game featured more of a focus on military aspects of gaming having been an early RPGs to sprout from war gaming. It still holds up as one of the great time travel RPGs, and many of its concepts have been used by others.



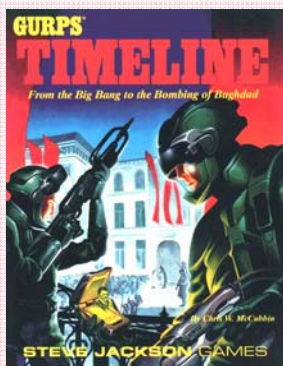
TIMETRICKS: A SURVIVORS GUIDE TO TIME TRAVEL (*Timemaster* RPG supplement) - A 96-page support book for the *Timemaster* game, this book goes into very good detail about the various tricks, paradoxes, and anomalies that players can use that involve time travel. One of our favorite sections deals with the "self-eliminating mission" in which the player's success eliminates the need to do the mission in the first place. The book maps out different futureward and pastward hops, and shows their affect on a timeline, that makes it easy to see the resulting patterns. The *Timetricks* book is the sort of resource that Game Masters who want to present intricate time travel plots should be sure to hunt down.



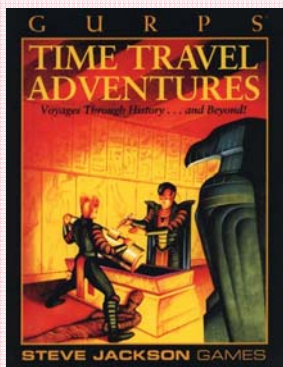
CHRONOMANCER (*Advanced Dungeons & Dragons—2nd Edition* supplement) - *AD&D* is not the first place that most gamers would look to get a sourcebook on the features of time travel. But this supplement is worth checking out. Chronomancers are elite wizards that can influence temporal forces. This sourcebook creates a new plane, called Temporal Prime available for the *D&D* universe. The book creates mechanics for time travel, and addresses the changing of history among many other details that are affected. Monsters from inside the temporal prime are included as well as other obstacles that can easily be adapted to a *Doctor Who* game. Also interesting is a section of what the future might be like for a *D&D* campaign, and gives a mix of technology and magic that can be useful for campaigns interested in crossing over as well.



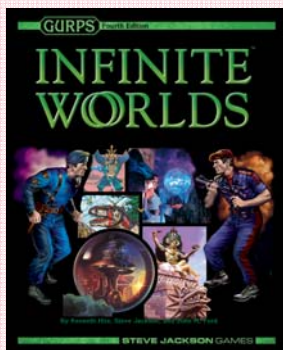
TIME TRAVEL (*GURPS—3rd Edition* supplement) Time Travel as a supplement has already been singled out in this issue of DDWRPG as one of the great GURPS supplements to have on hand as a reference. The book is particularly interesting that it covers various issues related to time travel and items such as temporal physics, and also the idea of psionic time travel. Explanations of concepts such as the "observer effect" fit in perfect with *Doctor Who* and concepts such as the Blinovich Limitation Effect, but the book also gives you a lot of leeway to adapt time travel as necessary for your game. The booklet also gives a campaign setting (the Time Corps) which seems similar to the concept of the *Timemaster* RPG, but the game outline present is great for Whovian campaigns in particular.



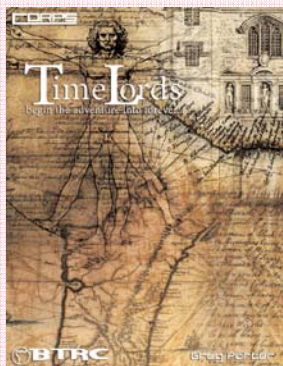
TIMELINE (*GURPS—3rd Edition* supplement) - *Timeline* is a supplement that helps GMs that are putting together a historical or time travel adventure understand the significant occurrences of various year. The book is set up chronologically beginning with the creation of the universe (as currently scientifically know) and goes up to the first Gulf War of 1991. The book covers important historical events and historical figures as well. Best of all, the book includes various sidebars that serve as information and adventure seeds for various topics that could be used in a game. One such example is the disappearance of the settlers from the Roane Oak colony in which the settlers were never found. The cover of the book features some military looking time travelers with guns targeting Adolf Hitler at a rally—a great plot seed by itself. This book is sure to give GMs ideas for their historical adventures.



TIME TRAVEL ADVENTURES (*GURPS—3rd Edition* supplement) - *GURPS* provides various support supplements for many of their more popular campaign settings, and *Time Travel Adventures* is a great addition. The book offers three adventures that Game Masters can use in a time travel game. One adventure is set on the Titanic, where rogue time agents are trying to save people who die on the ill fated voyage. The players must ensure the evil elements on board do not survive, but they can only act once the ship has struck the ice-berg making it a race against the clock as well. A second adventure features disarming a nuclear bomb in the Great Pyramid of Giza, and a third is set on a parallel Earth where both magic and technology are found side by side. Looking for a good time travel module? Start here.



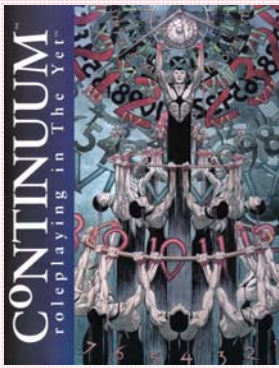
INFINITE WORLDS (*GURPS—4th Edition* supplement) - This supplement for the latest edition of *GURPS* combines the *GURPS Time Travel*, *GURPS Alternate Earths*, and *GURPS Alternate Earths 2* supplements into one new updated volume. As the intro to the electronic version of the supplement points out, this is the core campaign setting for the whole universe, as all the other campaign settings fit into the one create here due to its time travel and alternate world trappings. As with the previously mentioned supplements this book covers time travel and paradoxes associated with such interaction. But the strength of this book are the various alternate worlds and realities it describes and it is a treasure trove of planets and game settings for Game Masters.



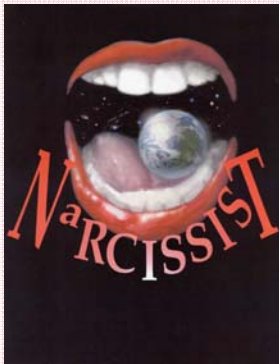
TIME LORDS RPG - Not to be confused with the *Doctor Who*-based *Time Lord* RPG, this game sets forward its own game mechanic (based on the *CORPS* system) and its own campaign setting in which the TimeLords try to keep their Matrix (time travel device that looks like a d20) safe while traveling to other times and places to prevent damage to the time line. It sounds like quite a bit of terminology at least was borrowed from *Doctor Who* as a show, though the original game apparently dates back to the mid-1980s. This version, featuring a conversion to the *CORPS* system is newer. Overall, the game is very stat and table heavy with lots of details of what happens in certain situations. This game gives some great campaign and adventure ideas that players may find useful as well.



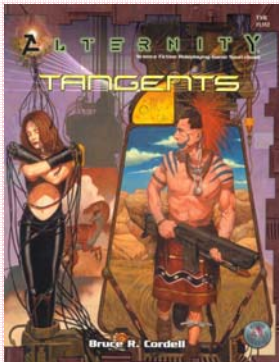
TORG RPG - The classic game in which Possibility Raiders come from alternate universes and invade Earth to steal the Earth's living energy—that is to consume its “possibilities”. The players find themselves on a planet in which many different realities exist at once, allowing a game in a fantasy setting in one continent, a cyberpunk game on another part of the planet, pulp action in another, and so on. Notable for having a special Drama Deck of cards that adds to the action. *Torg* featured time travel as the other dimensions were brought to the planet, rather than the players being taken from it. It was a whole new way to look at time travel games. Players fought against these raiders in a campaign called ‘The



Possibility Wars” This sourcebook is also loaded with possibilities to importing into a game. **CONTINUUM: ROLEPLAYING IN THE YET RPG** - Very rarely is there a time travel game that is introduced that takes a new look at the genre, but *Continuum* has done just that. Compared to the games that has come before it, it is more complex and immersed in the idea of time travel and protecting history and time (“The Yet”) as it is known to happen. The game goes very deep into creating its own game mechanic and storyline and accompanies that with its own lexicon and slang to immerse players into the game itself. The book is a bit heavy as a read, and perhaps takes itself a bit more serious than it needs to, but the result is a strong resource for any GM running a time travel game. We were not crazy about the character mechanics, but the detail and interest in the time elements was top notch. Particularly interesting was how characters track their “Span”- how much time they can use to travel back and forth through time. Adapting this concept would be very interesting for a campaign, limiting player’s exposure to the time stream. A shame that the book does not have a detailed table of contents to make finding sections easy (it only breaks the over 200 page book into six sections that are labeled in a fashion that you would only understand them after reading the book, and the index seems to be a half-hearted effort). Finding the most useful parts or references takes some time, something the game designers should know is valuable...



NARCISSIST (*Continuum* supplement) - People who want to change the time stream for their own purposes are called “Narcissists” in the *Continuum* universe, and this supplement puts the game into a different perspective. What if changing time seemed like the right thing to do for a character? What if stopping the ills of the world, and then changing the timeline to do so, was your righteous motivation, and others were trying to stop you from making the world a better place? *Narcissist* takes the moral ambiguity of knowing you are right (like most of the Doctor’s adventures) and places the shoes on the other foot. Some might see this as a chance to play the villains, but *Narcissist* is deeper than that and that is what makes it such a strong supplement and almost a full game in its own right.

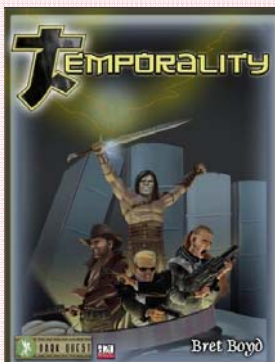


TANGENTS (*Alternity* supplement) - TSR’s *Alternity* RPG featured a robust system designed to be adapted to any futuristic setting a GM wanted to use. It was meant to be the D&D of sci-fi games and a flagship product that would round out TSR’s offerings. *Alternity* did not last very long (just as TSR did not as an independent company), but we were blessed with the *Tangents* supplement before the line went under. *Tangents* celebrates alternate universes and how players might get between them (time travel, time tunnels, future-tech, and so on). Besides giving a fairly good scientific overview of how time may work, the book also gives various rules and considerations when dealing with time or dimensional travel. The booklet is rounded out with a campaign module players can play.



THREE MORE BOOKS...

There are three other gaming books that we should mention, but that we did not have a chance to review more extensively. Each of these has been recommended in other places and we felt we should at least put them



on our reader’s radar. For the D20 system, *Temporality* is a supplement that concentrates on time travel and characters that move through time. *Paradox* is a multiple-genre RPG that allows characters to time travel or play in different universes similar to GURPS. The game *Chronosaurs* apparently allows players to play large sentient dinosaurs that may be able to jump time streams as well. These books are on our list to look at in more detail.

MODULE: A RIFT IN BAYSIDE

"A Rift In Bayside" is a Doctor Who adventure module set in Bayside, California in 1991CE. The module is a cross-over adventure with the Saved By The Bell TV series. The Doctor and Peri come across a group of teenagers in High School in the early 1990s who are struggling with their own coming of age as well as an unexpected threat at their high school. This adventure module can be run with either a group featuring the Doctor and Peri or another group of time travelling players.

The TARDIS is in flight when the characters (the Doctor and Peri, or whomever the players may be playing) are knocked off their feet as the TARDIS shakes with great force. Time Lord characters will have a chance to realize that the time craft has hit an energy surge within the vortex and there is a problem occurring with time. Players using temporal science or the TARDIS's controls can discover that the trail of the energy fluctuation will take them to the planet Earth in the year 1991CE. The TARDIS is brought in to a bit of a rough landing, and checking the coordinates on the console the players will discover that they have landed in the small suburban city of Bay-

side, California, USA. Upon landing some of the TARDIS systems seem to draw power and begin to charge. The Doctor, on any other Time Lord character, will realize that the crew have landed near a time rift—not unlike the one that runs through Cardiff in the Doctor Who story "Boom Town". There must be consequences to this rift, and the characters should be prepared to investigate...



THE DOCTOR EXPLAINS THE TIME COLLISION



THE TARDIS LANDS IN BAYSIDE



SLATER SAYS THE SCHOOL IS IN TROUBLE

WHEN I WAKE UP IN THE MORNING

The TARDIS lands in the gymnasium of an American high school. As the crew members that exit explore they will notice that the painted sign on the wall says "Bayside Tigers". Exploring further, the player will find themselves in the main hallway of the high school, which is lined with various lockers. A somewhat skinny nerdy boy dressed in crazy clothes, named Screech, will walk past the players and welcome them to the school. If playing the Sixth Doctor, Screech will complement him for his "cool clothes" before heading off towards a group of other students. The students there consist of a two other boys—a blond haired preppy named Zack, and a dark curly haired jock type named Slater. Also there are three girls: a perky and attractive cheerleader named Kelly, a tall curly haired smart girl named Jesse, and a fashionable African-American gossip-type named Lisa. The group are talking together as the nerdy boy joins the group. Players making intuition or awareness rolls will overhear the group talking.

Slater announces to the group that the school is in trouble. He informs the group that he overheard the principal talking with the school system superintendent about a special announcement that would soon be made regarding the fate of the school. Slater heard Superintendent Padrone say that Mr. Belding should prepare the gymnasium for an all school announcement, and while he was at it he should also update his resume.

The group of students splits up, and when they do so, the blond preppy boy will spot one of the attractive female characters (Peri for instance) and immediately be attracted to her. If there is not a female in the group then the same complication will happen, except that Kelly, the perky cheerleader, will have the same thing happen and be attracted to one of the male characters. This module will assume that Zack will find a female character attractive. Zak will approach

that character and assume they are a student (regardless of how old they look) and will try to get the character to commit to meeting him later. Even if he is completely rejected, Zack will make it his goal to spend time with the female character.

THE ALARM GIVES OUT A WARNING

The player characters can free-form explore Bayside High School in search of clues or effects of the time rift. In this first wave of encounters here are few things that the players will encounter:

-- Male characters, regardless of their age, may find themselves in the boys locker room where Zack will be using his "brick" cell phone to call the school board offices and learn more about the situation at the high school. Screech will be acting as his secretary, speaking in a woman's voice, and hand the phone over to Zack who will pretend to be a concerned parent and want to know what is going on at the school. Zack will learn that Superintendent Padrone will be making an announcement at Bayside soon.

-- Female characters, regardless of their age, will be approached by the female students (Kelly, Jessie, and Lisa), who will welcome them to Bayside and introduce themselves. All of the girls will be very nice. Each will tell what they like to do on campus (Kelly is the head cheerleader and plays on the women's volleyball team, Jessie is the class president and also involved in the ecology and political action clubs, Lisa says she is the head of the fashion club and will announce "I also know the names of all the cute boys who are available"). The girls will answer any questions they can if asked, but will not have any awareness of any time anomalies that are happening at the school. After a conversation Kelly and Jessie will announce that they need to go to class, as soon as they leave another girl named Tori will walk up and engage the female characters (Tori will never been seen at the same time as Kelly and/or Jessie). Tori is a tough girl type, but will also be very nice to the characters. Regardless of how long the characters talk with the girls, the class bell will not ring until the conversation is over, even if it takes longer than the 10 minutes between classes. This is because the rift is lengthening time. Characters making intuition rolls will realize that the durations of breaks between classes are significantly longer than the time that classes happen.

I DON'T THINK I'LL EVER MAKE IT ON TIME

After an initial interaction with the teenage students. Players may find themselves in one of the following situations or interactions:

--The whole group of students will invite the characters to join them and go confront the principal, Mr. Belding, and demand to find out what is going on with the school. As soon as the student enter the office they will start talking and complaining in a cacophony and Mr. Belding will interrupt with "Hey, hey, hey, hey, hey..." and will explain that the superintendent will be visiting the school and after that meeting, Mr. Belding himself will know more and tell the students. This will be fine for the group and they will leave his office.

--The students will go to The Max, a burger joint hangout across from the school. Zack will personally try to invite any of the female characters (especially one, such as Peri, he has taken a romantic interest in).



ZACK AND SCREECH MAKE A PHONE CALL



**LISA WELCOMES TORI
AFTER KELLY AND JESSIE LEAVE**



THE STUDENTS VISIT MR. BELDING'S OFFICE



THE GANG HANG OUT AT THE MAX



THE GIRLS SING A SONG AT THE MAX



TORI APPEARS WHEN JESSIE AND KELLY LEAVE



THE DOCTOR AND PERI INVESTIGATE BAYSIDE



DAN GRAYSON EXPLAINS THE OIL DISCOVERY

The characters that join the group will see some rather unexpected things happen at The Max to include the following:

---- The manager of The Max will see the students, give them some general non-specific advice, and then do a magic trick (such as making flowers appear from his sleeve, or pulling scarves from his pocket)

---- The girl students will mention that they need to practice for their music video, and will break into song and dance in the middle of the restaurant and do a choreographed dance routine to go along with the song as well. All patrons will enjoy the moment and clap afterwards.

---- Kelly and Jessie will briefly leave, then Tori will show up and have a conversation with the others. Then Tori will leave and Kelly and/or Jessie will return. Conversation about Tori is fine, but the characters will never appear at the same time.

---- Students from the rival high school, Valley High, will show up at The Max and Zack will bet them that they will not win a athletic competition (cross country running, wrestling, American football, or even cheerleading). Zack will talk about Bayside's "Secret Weapon" and introduce Slater, who will flex his muscles. Soon after the bet is made, Slater will injure himself and Zack is sure he will lose the bet. Shortly after this (before they leave The Max) Slater will recover fully so he is able to win the match or competition.

BY THE TIME I GRAB MY BOOKS

By this point, the characters should realize that the rift is causing some strange things to happen at the school and nearby area. Players who have not figured out that some things are not working properly can make temporal science or awareness rolls to realize that time is not flowing properly in the area and the time rift is creating strange effects such as the students not realizing how old or young the characters are and time of classes being disproportionately long or short.

The Doctor and Peri, or whomever the players are playing, can sneak off on their own (away from the students) and have the following encounters or discoveries):

-- They can visit the auditorium and find the Vice President of Calstar Oil, Dan Grayson, giving a presentation to the school board (the superintendent is not present, nor are any students). He will pointing on a model about how there is a huge oil reserve of potential energy located under the school that they school board hopes to get out of the ground. He will also mention that they will build great new facilities for the students to use. The plan is endorsed by superintendent Padrone.

-- The characters will experience some of the other odd effects of the time rift (as explained in the sidebar "Rift Clues" on a following page.

-- Characters who are using special devices such as sonic screwdrivers or tricorders will discover that the time rift is localized only to the school and its surrounding or nearby landmarks. The devices, or experience, will allow players to discover that those affected by the time rift have no awareness of the inconsistencies that they are experiencing. Time travelers, like the Doctor and Peri, or other TARDIS crew members, are aware of the time changes as they have travelled in the TARDIS and have been exposed to the time vortex . Characters will notice the faults that the time rift causes.

GIVE MYSELF A LOOK

After a time of exploration without the student characters, the players will again meet up with the various students from the school for some of these various encounters:

-- Female characters may end up in the female locker room where the girls will be talking about entering the talent contest which is happening right in the middle of the day (and does not seem odd to the students). The girls will not talk to one another, and then as a female character enters the lock room they will involve the character and try to get her to take one of their sides. Jessie will argue that dressing provocatively is not fair in the talent show, Kelly will say there is nothing wrong with it, and Lisa will say that it doesn't matter because what she's going to wear is nicer than anything that the other two have. All three girls will be mad at one another. If Peri, or another female character is also being pursued by Zack, the girls will give her the cold shoulder. Tori will not care, but will only come into the locker room if Kelly and Jessie are gone.

-- Male or female characters may find themselves backstage for the talent show rehearsal. Zack and Slater will be back stage too. If a female character s backstage, Zack will use the opportunity to chat her up. Otherwise the pair will watch from the wings as the various students perform. One of the performances will be Screech who does a magic act with his robot Kevin. Players with skills in robotics or cybernetics will realize that Kevin is too advanced a robot for a teenager to have as Kevin has a complex Artificial Intelligence (AI) that can respond to people's questions. The other students will do the following acts: Jessie will do a modern ballet choreographed dance; Kelly will try to sing, which will be very off key, and Lisa will try to show off the fashions that she herself created.

-- Characters will notice that Mr. Belding the principal will leave the rehearsal early and go visit another teacher. He will go to the classroom of history teacher Carrie Bliss, and speak with her privately. Characters who try to eaves drop and listen in will hear that Mr. Belding questions the motivations and ideas of the new superintendent, and that he is worried that if the oil company is allowed to drill at the school, that the teachers will be let go and the students will be moved to other schools such as Valley High. Ms. Bliss will wonder what he's talking about because she says the school is a Middle School. Neither will be able to communicate this inconsistency, but both are supportive of one another. This is a case of the time rift at work and affecting memories and the reality of the current dimension.

I'M AT THE CORNER JUST IN TIME TO SEE THE BUS FLY BY

Characters who do some additional investigating in the school may discover the following clues:

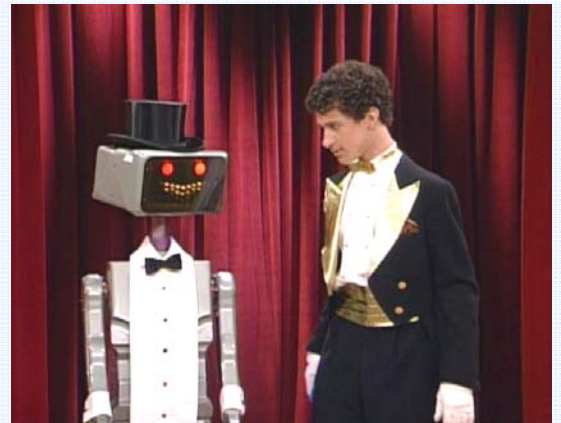
-- Located in the basement boiler room is a futuristic device that seems to be taking readings of the oil deposit located under the school. Characters making mentality rolls will be able to figure out that the device is too advanced to be from this era of Earth history. The device is sending readings to an unknown location. The location cannot be detected, but the readings can be unscrambled. Once unscrambled by a character,



THE GIRLS TALK IN THE LOCKER ROOM



ZACK AND PERI WATCH FROM THE WINGS



KEVIN AND SCREECH PERFORM AN ACT



MISS BLISS AND MR. BELDING TALK



ZACK TURNS AWAY TO TALK



JESSIE FREEZES AS SHE ENTERS ZACK'S ROOM



JESSIE ADMITS "I'M SO SCARED!"



PERI WATCHES THE EVENTS AT ZACK'S

they will know that the readings are being taken on potential space that the oil is taking up under the ground.

-- Characters exploring the building will find the studio for KKTY, the school radio station that broadcasts on 98.6 FM and has the motto "Tiger Radio". Investigating the broadcast booth, will reveal that there is a futuristic recording device that is wired into the radio station's gear. The device can be activated remotely and has a recording on it that characters may discover. The recording says, *"This is an announcement to all of the people on the planet Earth. From this day forward you will be a part of a new one world order. Your governments are no longer in charge. You will be given more instructions soon. Today is the day everything has changed!"*

IF THE TEACHER POPS TEST, I KNOW I'M IN A MESS

Characters who have interacted with Zack will be approached by him and invited to study. Zack will be very insistent and not let up, and really try to charm any females such as Peri, until they agree to visit his house. Zack does not live far from Bayside High, and any character scanning will discover that his house, just like The Max restaurant, is in part of the area affected by the time rift. Players who are hesitant to go to Zack's house can make an intuition roll to realize it might be a good idea (as they may be able to learn a bit more about the rift problems).

Zack will take Peri, or what ever other characters, to his house and once he has them in his bedroom, he will put his hands in the shape of a T and signal "Time Out" while also saying the words out loud. Zack will turn away from the other characters and start talking to himself, as if someone else is present. Characters from the TARDIS will wonder what is going on as Zack starts to say, "Well things seems to be going well so far..." and then Zack will notice that the TARDIS crew member(s) are unaffected by his actions. He will be a bit surprised.

A moment later, Jessie will climb in through the window to Zack's room. Zack will again call "Time Out" and this time Jessie will freeze in time just as she is jumping through the window. Zack is able to move while time is frozen, as are any TARDIS crew members (who have been exposed to time travel). If questioned (either during the time when the scene is frozen, or later about his ability) Zack will tell the TARDIS crew that he discovered that he had the ability to stop time by random. He first did it at a basketball game at school once, and that he has been able to do it ever since. After this he will unfreeze Jessie and the rest of the scene will play out, with her not even realizing that anything has happened.

Jessie will see Zack and tell him that she is stressed out by her wanting to get good grades, as well as pressure from her extra curricular activities such as the ecology club, and her wanting to sing in the band Zack Attack, but that she does not have enough time to get it all done. She will tell Zack that she is "so scared" that she can't fit everything in. She comments that she will have to find a way to cope soon. In turn, Zack will offer her a Coca Cola to calm her down. Other characters will find the scene a bit awkward, but will see that the students are willing to help one another out even in difficult situations. One Jessie

drinks some of her soda, she will be more calm and suddenly realize that some of the players, like Peri, are there with Zack.

If players make intuition or awareness rolls, they might realize that now is a good time to tell Jessie and Zack about the strange goings on at Bayside (such as the time anomalies that Zack will corroborate, the strange device found in the boiler room (where Jessie will say they did not notice anything there when she and Slater were trapped there once), and the automated message at the KKTY radio station. If the players do inform Zack or Jessie, they will win the students over as allies to help them save the school and figure out what is going on there. Zack will mention that they need to tell their friends and also let Mr. Belding in on what is happening. The group should prepare to return to the high school.

AND MY DOG ATE ALL MY HOMEWORK LAST NIGHT

The players and students return to the high school where Zack, Jessie and the characters arrange to have a meeting with Mr. Belding. In the meeting with the principal, the group will most likely explain that something is not going right with the school, and that it seems that something is connected with the Superintendent. Mr. Belding will tell the students that the superintendent will be making an announcement later that day and that he has asked for the whole student body to be present. If questioned about the context of the meeting, the principle will share that the school board will be present as well as the Vice President of Calstar oil, Dan Greyson, to announce the discovery of oil under the school, and that the oil will be drilled requiring Bayside to close and the students to move other schools. The students will be angry, but Mr. Belding will say there's nothing they can do. The group will dejectedly leave the office.

After exiting the meeting with Mr. Belding, Screech will approach Zack and tell him about the great 12 inch action figures that he has found "They look just like the superintendent and the school board" the nerdy student will announce. Zack will say that's perfect, and hatches a plan. He tells Lisa about the plan to close Bayside, and she begins to tell other students through her gossip network. Zack then says that the pair can sell the figures of the school board to students who want to protest the school closing at the school assembly. Zack will quickly set up a stand, and start selling "school board action figures to hang in protest" signs and charge \$10 a piece for each figure.

Characters who are quick and have skills in general medicine, pathology, or biomedical engineering will discover that the small action figures are not replicas of the school board, but actually the dead bodies of the members of the school board shrunk down in size! Zack and Screech are selling dead bodies! The characters will most likely quickly stop the sale, and recover the bodies. An analysis will reveal that the bodies have been compressed at the cellular level like from a tissue compression eliminator!

RIDING LOW IN MY CHAIR

As the players return to the hallway, the whole group of students (minus Tori if Jessie and Kelly are present) will be there and talk about the upcoming school assembly that will then be announced over

RIFT EFFECTS

- The teenage characters will regularly be changing clothes and fashions, many times in one day at school.
- The students will spend VERY little time in class. Classes, if attended by any characters, will seem to end almost as soon as they start, and the time between classes is very long.
- At random times during the day the weather will change, even occasionally snowing. (As sometimes the school is located in Bayside, California (and named Bayside High School), and other times in Indianapolis, Indiana (named John F. Kennedy Middle School).
- All of the main student characters, except Tori (and Mr. Belding), may mention that they need to go to work at the beach (in the middle of a school day) where they work at the Malibu Beach Club. The character will leave, and then soon be back at school.



ZACK, MR. BELDING AND THE DOCTOR TALK



THE KIDS HELP THE PLAYERS WITH A PLAN

THE MASTER

Game stats for the Master can be found in the following:

DOCTOR WHO RPG (FASA)

Found in the core rulebook *A Sourcebook for Field Agents* on pages 16-18. Also found in a supplement called *The Master* on pages 15 and 63.

TIME LORD

Found on pages 184-185 and 187 of the original *Time Lord* RPG book.

DOCTOR WHO: ADVENTURES IN TIME AND SPACE

Stats and background information on the Master has not yet been included in a released supplement for the *DWAITS* RPG. Main stats for this incarnation of the Master can be:

<u>AWARENESS</u>	<u>COORDINATION</u>	<u>INGENUITY</u>
4	4	9
<u>PRESENCE</u>	<u>RESOLVE</u>	<u>STRENGTH</u>
4	4	4

- | | |
|---------------|----------------|
| 3 - Athletics | 1 - Medicine |
| 5 - Convince | 4 - Science |
| 3 - Craft | 4 - Subterfuge |
| 3 - Fighting | 4 - Survival |
| 5 - Knowledge | 3 - Technology |
| 2 - Marksman | 3 - Transport |

TRAITS: Adversary, Attractive, Boffin, Charming, Face in the Crowd, Feel the Turn of the Universe, Gadget, Hypnosis (major), Last of My Kind, Obsession (major), Technically Adept, Telepathy, Time Lord (Experienced), Time Traveller, Voice of Authority, and Vortex.



**SUPERINTENDANT PADRONE IS
REVEALED TO BE THE MASTER**

the school's public address system. If the player characters have befriended the students, the group of teenagers will help the player characters— especially if a female character, like Peri, asks Zack for help; or if the player characters have discovered Zack's ability to manipulate time. Zack will convince the other students that they should help the players. If the characters come up with their own plan and share it with the students, the teenagers will go along with it and help in any way that they can.

SHE WON'T KNOW THAT I'M THERE

The players and the students will finally have a chance to get to the bottom of the problem at hand, as they go to the all-school assembly that is being hosted by the Superintendent and the school board. Mr. Belding will introduce Superintendent Padrone who will introduce Dan Greyson, the Vice President of CalStar Oil who explains that there is oil under the school, and that CalStar has been contracted by the school board to pump the oil out of the ground for the benefit of the district. If the students or players ask what that means, the Superintendent will explain to the students that they will be attending other schools as Bayside is being closed to accommodate the drilling.

Perhaps encouraged by the characters, or on their own, the students of Bayside will protest and argue against the closure of their school. They will argue for various reasons for why it should not happen with reasons ranging from "As an army brat, Bayside is the only home I've really had." (A.C. Slater) to "Bayside makes us the best we can be, from academics to athletics to our friendships." (Kelly Kapowski) to "Even if you say we need to go to other schools, we will always be Bayside, and we will fight until the last minute to save our school, and we won't stop." (Zack Morris) Resistance from the school board will only strengthen the resolve of the students.

Eventually, or if the Doctor or other player characters threaten some sort of direct intervention, Superintendent Padrone will get so angry that his face will change revealing that he is in fact the Doctor's enemy the Master!

If the characters have not figured it out yet, the Master plans to drill the oil under the school to create an underground space that is in the center of the time rift—the perfect place for him to build a base. This rift will both keep his current body stable and young and also give him enough temporal energy that he can hatch various plans for the subjugation of the entire universe!

IF I CAN HAND IT IN TOMORROW IT'LL BE ALRIGHT

Once the Master is unmasked, the school board members will be revealed to be killer robots in disguise of the now dead actual school board members. The robots are armed with advanced lasers and have advanced artificial intelligences to be self-directed. The killer robots will hold the school assembly hostage. The Master will revel in the situation that he has the Doctor in his grasp, and that the students and the time travelers will not be able to stop his plan from moving forward.

The time for the players to take direct action has come. Sonic screwdrivers or other weapons or devices may be able to affect the kil-

ler robots who are armed with their own laser guns and are therefore a formidable threat. In a straight up fight, the Doctor, Peri and the Saved By the Bell teenagers are at a disadvantage.

However, if the players are clever, or the characters make mentality or ingenuity rolls, they may discover that they have an advantage. Players can realize that Zack can manipulate time, and freeze the robots and other characters. But Zack will not be able to freeze anyone exposed to the time vortex, meaning the player characters and the master will not be affected (as well as Zack himself). This should tip the situation to the advantage of the players and the Doctor, Peri (or whomever the players are playing) and Zack should be able to overpower the master (as devices such as Tissue Compression Eliminator, Sonic Screwdriver, and weapons will not work in the time field). The players as a group should be able to overpower the Master and gain the advantage.

IT'S ALRIGHT 'CAUSE I'M SAVED BY THE BELL

The Master may try to escape from the high school. In doing so, he will run to a locker and get in it, and the lockers will disappear revealing orange colored lockers where the red lockers once stood. This would take into account the fact that the Master's TARDIS has activated its chameleon circuit and was disguised as a row of lockers. It also explains why the colors of the lockers change in the course of the show.

If the Master is captured, not long after they return to the present time (or on the Doctor's contacting of them in the proper time zone), American UNIT soldiers will show up at the high school led by A.C. Slater's father, Major Martin Slater. Major Slater will take the Master into custody to be jailed by forces. If the Master is to escape from UNIT, it will happen only after control of him is turned over to someone other than MAJ Slater.

Once the Master has been captured or defeated, Mr. Belding will make an announcement to the school that it seems that "Bayside has been saved" thanks to the hard work of the students at the school. Everyone will clap and cheer.

Zack will specifically ask Peri, or another female character, out on a date that evening. Players can determine if they want to play out the continued advances of the Bayside student. Either way, in general, all the students will be happy as the crew spend their last time with them.

Players that investigate the time rift in detail, will notice that the effects and problems caused by the rift will wear out. Bayside High School is only affected by the rift from 1989-1993. Sure there are some inconsistencies and anomalies that will be caused by the rift, but it is a somewhat natural occurrence, and cannot be avoided. A few years later the rift should not be a concern. (It is, of course, the rift that is to blame for all of the inconsistencies and continuity errors seen on the *Saved By The Bell* series.) A year after the events that take place in this adventure, Dan Greyson will return to Bayside high, and CalStar oil will again discover oil under the school (in the episode "Pipe Dreams"). No one will recall this encounter with the Master and the students will once again be working hard to save their beloved school. This time, however, they also saved the universe!



ZACK AND PERI HEAD OUT ON THE TOWN

CHARACTERIZATIONS

- Slater calls Zack "Preppy" and Screech "Dork". Slater always calls Jessie "Mama" when he is affectionate to her, and calls her "Chick" when angry; and when Jessie is affectionate with Slater she calls him "Bubba", and when mad at him she calls him "Pig".
- Whenever the characters are talking quietly or exchanging secrets or confidential information, they may notice that Lisa is nearby listening to the conversation. If noticed, she will look away as if minding her own business.
- Screech will be aloof, and take many comments literally. He will often mention his pet insects such as fleas and roaches, or his robot Kevin.
- Kelly will always be supportive and nice to Zack, unless he is showing affection to another girl. The same is true for Zack unless Kelly is showing affection to another guy.

SAVED BY THE BELL CONTINUITY

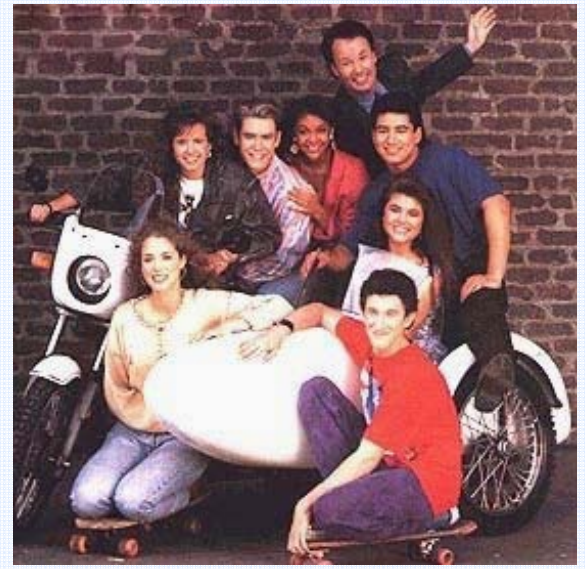
This adventure is set between the *Saved by the Bell* episodes "From Nurse to Worst" (the last episode of Season Two's sophomore year) and "The Fabulous Belding Boys" (the first episode of Season Three's junior year). If playing the Sixth Doctor and Peri, this adventure takes place between the "The Two Doctors" and "Timelash".



KELLY KAPOWSKI



ZACK MORRIS AND A.C. SLATER



(Clockwise from bottom Left) **JESSIE, TORI, ZACK, LISA, MR. BELDING, SLATER, KELLY, AND SCREECH**



JESSIE AND SLATER



THE CHARACTERS WHO WORKED AT THE BEACH

IMPORTANT NPCs

ZACK MORRIS - 16 years old, Zack is the popular boy at Bayside. He is notable for his chasing girls, especially Kelly. Zack also is well known for his money making schemes. He is loyal to his friends and also his high school and will work hard to save them.

SAMUEL "SCREECH" POWERS - 15, Screech is Zack best friend, and a smart kid who most would classify as a nerd. He has a life-long obsession with Lisa, though he does date other (nerd) girls. Screech is often clueless and misses the context of many conversations. He also has a robot, Kevin, that he built.

ALBERT CLIFFORD "A.C." SLATER - 16, Slater is a character who excels in athletics and is All-City in four sports (including Wrestling and Football). He is going steady with Jessie though she accuses him of being a chauvinist pig. Slater and Zack are occasionally competitive, but are generally good friends.

KELLY KAPOWSKI - 16, Kelly is the popular all-American girl, who is captain of the Cheerleading squad and also on the Volleyball team. She is dating Zack at the time of the module, though the two are not yet going steady. Kelly will be angry if Zack shows an interest in any of the other characters (such as Peri).

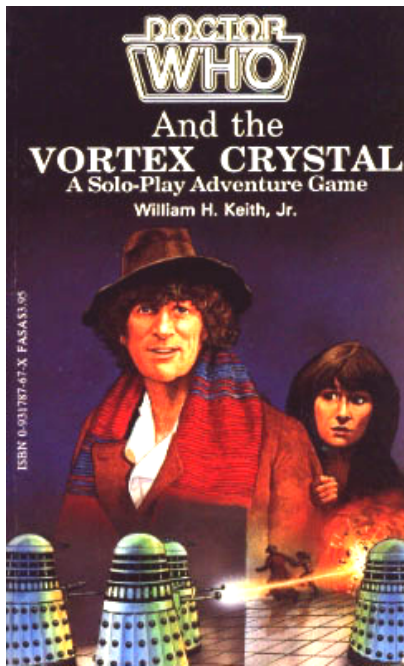
JESSICA "JESSIE" MYRTLE SPANO - 16, Jessie is a smart girl and class president. She is dating Slater and her main goal is to achieve good grades. She will soon be addicted to caffeine pills.

LISA TURTLE - 16, Lisa is an African-American girl interested in fashion. She is the gossip queen of Bayside and often dispenses dating advice. She likes Screech, but only as a friend.

TORI SCOTT - 17, A senior-year transfer student who always wears a leather jacket. She is never seen around Kelly or Jessie.

MR. BELDING - 38, Bayside's aloof principal who cares about his students and the school. Often the target of pranks.





RETRO GAME REVIEW: DOCTOR WHO AND THE VORTEX CRYSTAL: A SOLO-PLAY ADVENTURE GAME

■■■■■ of ■■■■■

SOLO PLAY RPG ADVENTURE BOOK (1986)

By William H. Keith Jr. (Published by FASA)

ISBN 0-931787-67-X

ORIGINAL PRICE \$3.95 / TT COLLECTABLE PRICE £10 (\$15)

In Issue #5 we reviewed *Doctor Who and the Rebel's Gamble* a solo-play *Doctor Who* RPG adventure from 1986 made by FASA. This issue we present the second book of the two made for the series.

As with the other book, *Doctor Who and the Vortex Crystal* is better than most solo-play RPG offering that we have played. The game is not simply a Choose-Your-Own-Adventure type of tale in which the player simply makes choices in a story, but there is a rather dynamic interaction to this game not usually seen in this style of game. Again, the player has stats, as they play the Doctor, and those stats (and modifiers to them depending on the situation) come into play at various junctures of the adventure.

As one proceeds through the game and encounters the various situations, one's stats and levels are affected and this changes the possibilities as one goes through the story. As with *The Rebel's Gamble*, this book gives extra charts for the possibility of regeneration, as well as a conversion table to import your own characters from the FASA *Doctor Who Role-Playing Game* into the game (one just needs to ignore the text then when it refers to the Doctor). Thus the book is more than just a story in which the player decides their fate, but is rather more interactive. Again, we really liked the fact that the upper right hand pages contained numbers between 2 to 12, distributed properly, so that one could flip through the book as use it as a substitute for rolling 2d6 if dice were not handy. Perfect for playing when on a bus or other public place where dice would be impractical.

The story itself is rather fun when the player, as the Doctor, is joined by Sarah Jane Smith and Harry Sullivan in a visit to the planet Gathwyr. Though the player must adventure for a while, after a number of encounters one eventually discovers that there are Daleks on the planet! This should not be surprising as the cover of the book features the iconic monsters. We wish this would not have been the case as their appearance really would have been a surprise. But let's face it, Daleks sell and it probably helped sales. However, the story does not unfold as one thinks it might when faced with the evil Skarosian war machines. The Daleks do not outright exterminate the player but rather ask them for help! It was suddenly at this point of the adventure that we became intrigued and immersed in the adventure proper. *The Vortex Crystal* suddenly became more than just another adventure that we expected to have. As the Doctor and his companions interact with the Daleks, they collect clues as to what the situation is. Depending on how they react or what they do they can collect various clues increasing their chances of success. One path may warrant a single clue. Another choice may reward the players with two clues, and so on. The more clues a player collects the better their chance when rolling to move forward the plot. Ultimately, the player will discover that the Daleks are not the greatest threat that is present! Some of you may ask yourself, "What? How can that be?" but the story holds true to *Doctor Who* continuity and introduces a greater threat that indeed fits within the scope of this story and the show itself. In an effort to preserve the twists of the game, we will not reveal the threat here, but we can honestly say that we did not see it coming as we played the adventure, and it made sense as we put the clues together. Being true to *Doctor Who* lore wins some points from us.

The adventure in *The Vortex Crystal* was enjoyable and a great play. It was also particularly strong in *Doctor Who* continuity which we were a bit surprised by as the FASA *Doctor Who* RPG is particularly weak in this area. Not so with this offering. *The Vortex Crystal* also comes with a number of maps at the end of the book that show the areas that some of the characters will find themselves in. This is excellent if a GM wants to convert the solo-play adventure into a standard module. As with *The Rebel's Gamble*, this adventure has multiple endings and gives a good reason for why the game could be replayed if one wished to. This is another retro RPG product that is out-of-print and hard to find but worth the search. We enjoyed and recommend this adventure.

4 out of 5 TARDISEs.



GAME MASTERING TIPS: PLAYER TYPES AND MOTIVATION

Every Role-Playing Game that is successful gives the players what they are looking for in entertainment. But not all gamers have the same interests in terms of what they are looking for in an adventure. Attentive Game Masters will create encounters in a module that play to these player's interests and engage their reason for playing the game. But in order to identify the players at your table, you need know what motivates them.



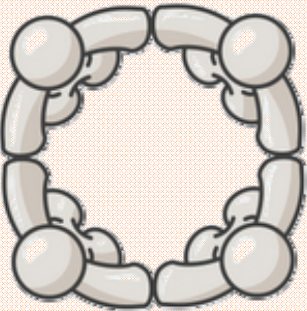
THE MUNCHKIN—This type of player enjoys amassing treasures or rewards. They perceive this to be a way of “winning” an RPG. Players of this style often want to gain money, rewards, levels or experience points. Often they are excited when they get a piece of equipment or item that other players do not have, or if they are given rank or privilege for their successes. Munchkins are often hard to game with in a group as they try to get the rewards for themselves rather than figuring out who would be best served with a particular reward or piece of equipment. We’d rather not have them in the TARDIS. The *Doctor Who* character equivalent would be Adam from “The Long Game”.



THE ROLL-PLAYER—(often called a “Min-Maxer”) This is the type of player who regularly tries to create characters that are completely to his or her advantage. The character are often multi-classed and have skills in multiple areas. As such, these players are often combat mongers, who are trying to maximize their power and abilities in the game. Called a “roll” player because they are more interested in having good rolls and chances to succeed rather than having good teamwork, problem solving or immersion skills. The *Doctor Who* character equivalent might be K-9.



THE OBSERVER—This type of player often sits back and listens most of the time. Observers are sometimes slow to act in a game, and often have to be encouraged to “do something” when it is their turn. Observers are often players that are trying to get an understanding of how the game or the system works, or are less outgoing players that are trying to find a way of overcoming an intellectual obstacle in the game, such as solving a riddle or mystery. GMs and players should not misjudge the Observer as not being interested or involved and may need to ask them for feedback or encourage them to take their turn. The *Doctor Who* equivalent character might be Turlough or Donna.



THE PARTNER—This style of player is fairly well rounded and is looking for a collective game experience and will go out of their way to ensure that all of the players are working together (in game or out of game). The Partner usually does not make selfish moves such as grabbing treasure or equipment from other players, or does not withhold information from the rest of the group while they try to figure out what it might mean or if it has any special value. Partners sometimes act outside of their characters scope trying to help the group rather than being true to their character. Romana or Rose would fit here.



THE ROLE-PLAYER—This player type is often considered the goal for RPG games, as the player is concerned about “role-playing” their character to the best of their ability. This often means giving a good and entertaining performance at the table and immersing themselves in the virtual character. Role-Players often like the dramatic situations that accent their character. While Role-Players are true to their characters in the game, one weakness is that sometimes they refuse to deviate from their character’s constraints and the game is slowed because they will not act (ex. a player with a character who is afraid of heights never tries to overcome the fear to help the others). The *Doctor Who* characters most like his might be Leela or Ace.

Almost every group of gamers has players in each category. Knowing which type each player is helps a GM to figure out how to best run the game or create encounters that appeal to each type of player.





RIVER SONG DOCUMENTED HER TRAVELS WITH THE DOCTOR AND GMS SHOULD TOO

GAME MASTERING TIPS: GM DOCUMENTATION

Every *Doctor Who* Role-Playing Game has great moments of adventure, drama, and plot arc development that a Game Master will want to be sure to keep track of in order to remember what happened. Tracking your game's continuity and history is one of those things that may not seem like a priority when you first start a campaign, but the efforts to do so will grow and pay off as your game matures and as you have played longer.

The campaign that the staff of the DDWRPG play in is now over 25 years old, encompassing 4,330 separate adventure modules, featuring 479 unique player characters played by 145 separate players. But there was a time when our game started being one day old, with 4 unique characters played by 3 separate players. Our game was easy to keep track of back then. But over time, the detail and complexity of our campaign grew so much, that we were quite happy that we started detailed record keeping very early in our campaign. Being able to look back at the whole campaign and have detailed records of adventure titles, when games were played, and other information allows us to properly remember the plots and details that over two decades of continual gaming has blurred.

Our DDWRPG group played about 20 modules before we realized the importance of solid record keeping for our campaign. Fortunately, we quickly started to document the important details, but even after only 20 games, there was a fair amount of debate over the order in which modules were played and what events happened in which adventure and so forth. But we soon assembled the core data that we needed for our records and have been building on that data ever since. Game Masters are encouraged to start record keeping with their first campaign adventure onward. The act of going back to get the information and

WHAT TO KEEP TRACK OF

The following is a list of information that we recommend that Game Masters keep track of for their records.

- **The title of each adventure module.** Give each module and gaming session its own name just like an episode of *Doctor Who*. If a plot is split into various sessions give each session its own title or subtitle (such as "Episode 2" or "Part Three"). The most important info.

- **The order in which the modules were played.** This might seem obvious, but at first we simply wrote down adventure titles of our DDWRPG campaign in various places. Later knowing exactly the order of games and adventures became important. Some Game Masters also break their story arcs into seasons as well, and in this case knowing what events unfolded and in what order is important.

- **The GM of each adventure module.** In our DDWRPG campaign, we allow various players to take the role of GM, just as *Doctor Who* employs various writers. This keeps module ideas fresh and interesting. In turn, we want to make sure we know who came up with each story.

- **The plot outline of each story.** Having at least a one paragraph description of each adventure that you have played will help remind the GM, and the players, what transpired in the adventure. With a very long campaign behind you, this is one of the favorite elements of our record keeping for most players, who want to learn about adventures they missed, remember the great games, or learn more about the campaign as a whole. Key to great history.

- **The date the module was played.** It will tie the game to real-life events.

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- **When a character was introduced** and joined the crew. Just like with *Doctor Who*, a companion's first story is a milestone. Be sure to document it.

- Be sure to write down **when a character leaves the TARDIS crew or dies**. Another obvious milestone. In our campaign we also write down how the character died (if they did) and what happened to the remains of the character (handy for when plots that involve cloning come up, and so on).

- **Which characters were played in the adventure module.** Knowing which characters may know an important plot point in a story arc is important for moving multiple-adventure story arcs forward. This also helps prevent meta-gaming if it occurs in your group. One of the more continuity important records. Memory cheats this fact most.

- **Which players were present.** This is very different from which characters were present, as sometimes player are at a game but do not participate or only observe. Sometimes a few players show up late or have to leave early. Some campaigns have a stock character that guest players can use to play (sometimes as the group tests to see if a player is a good fit for a group before being invited as a permanent player). As with detailing continuity, knowing exactly who was there is important as well.

- Keep track of **who the villains or monsters were**. Knowing which stories featured Daleks or Cybermen is fun, and helpful when creating arcing plots.

- Document **who the allies or helpful NPCs were**. Knowing that UNIT supported the crew, or that River Song appeared is good info to have.

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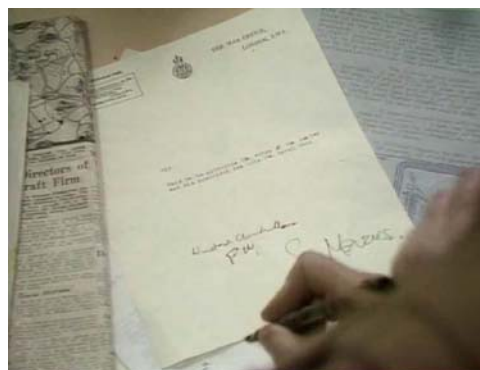
DO NOT TRUST PSYCHIC PAPER. PLAYER'S MEMORIES OFTEN CHEAT THE DETAILS

verify it, and then document it, even for only 20 modules, is very time consuming and effort intensive. If we could have avoided that hassle by starting out with good record keeping we would have.

But why keep records? That's like asking why keep old episodes of *Doctor Who*! Good GMs and players want to revisit the information about the adventure modules that have been played. And just like viewers new to the *Doctor Who* series want to watch previous stories they missed, new players will want to find out about the adventures that happened when they were not there. This history to the game is just as dynamic and interesting to the players as new episodes of *Doctor Who* are to viewers. It is the excitement and interest of understanding the universe that you game inside of in more detail.

Also, information about previous adventures helps Game Masters keep a solid continuity for the adventures that they have played. A GM who maintains accuracy between modules creates a flow between games and creates an atmosphere of detail and immersion that unprepared GMs cannot bring to their games. Game Masters with good notes and records are more respected by players, especially veterans, for being able to remember and track the details. But even GMs with excellent recall will not be able to remember every adventure and detail as time passes.

Here at DDWRPG we recommend that GMs keep a notebook with notes as they play their games. In our campaign various players also kept spiral bound notebooks and computer notes about their characters and adventures. Even though our Campaign Master also kept



WRITE DOWN...



OR TYPE YOUR NOTES



**COMPUTERIZING YOUR NOTES ARE BEST,
AND EVENTUALLY YOU WILL HAVE A MATRIX STYLE AMOUNT OF INFORMATION**

detailed notes, the player notes were even more detailed in some areas than our CM's notes. Thanks to the detailed notes of Jeff Miller and Al Sumner Jr. (who deserve recognition for their documentation efforts) we were able to use those players' notes to construct the best history of the early years of the game as possible. A few years ago, we computerized all of our main game notes, but we still keep paper binders of our primary records as well. The paper and pencil recorded binders ensure that the data remains intact regardless of circumstance. Our computerized files are backed up meticulously (multiple copies), and also sent to friends who are a part of the campaign in other states to make sure that our game records are protected off-site as well. For most GMs this is rather extreme, but with the long history that our campaign has, we want to be sure that we do not lose the game's history. If your game is important to you, treat your history with care too.

But what details are worth recording as a GM? Well, we've included an entire sidebar of details that we think are important to record. But let's look at a few of those in detail. Most players love when each session has its own title like a *Doctor Who* episode. This helps everyone identify which game was which. Another detail worth recording is the general plot of the module, as it was played and how it



BUT BE SURE TO BACKUP YOUR COMPUTER FILES, DAVROS WISHES HE DID!

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- Keep track of **the place and time visited**. This is particularly useful in remembering the names of planets and ensuring that you have continuity in your campaign. Obviously in a time-travel game also keep track of dates and years.

- **Location of where the game was played** in real-life. This helps players remember the circumstances and game better by remembering the environment of the game.

- Keep track of **items that are specific sequels or connected plots**. We give key story arc adventures a name and then list if that adventure was specifically a sequel or tie-in with another adventure.

- Record any **important in-game notes**. These would be items that you have created. The goal is to remind the GM and players of details that might be important in later modules. Examples might be that the Time Lord teaches a character how to dematerialize the TARDIS, or that a character from the Middle Ages is taught how to use a radio, or a detail such as that the weapons that certain bad guys use turn their victims to dust. This listing should be a simple reminder of notable details and continuity that may need to be remembered in future adventures.

- Record any **important out-of-game notes**. If there are any important incidents that happen between the players or that affected the game, those are also worth recording. If there was a rules argument and it was resolved with a certain ruling, write that down so that your group can stick to that decision and be consistent. If someone left the game early, or if there was a guest player, we would also make a note. These are often hard to remember.

DDWRPG GAME RECORDS

The following are stats about the *Doctor Who* RPG campaign that the DDWRPG staff play, that would not be known if we did not devote ourselves to solid record keeping since the beginning:

- First module was played 01 April 1985. The campaign is over 25½ years old.
- 4330 modules have been played.
- 145 separate players have played.
- 479 unique player characters have been played.
- 42 different people have Game Mastered adventures in the campaign.
- The largest game by attendance featured 20 players at the table.
- The first adventure in the campaign was called “Timetrapp” and featured the Daleks as the villains.
- There have been 25 sequel adventures to “Timetrapp”. (26 total)
- The Cybermen first appeared in module #9 of the DDWRPG campaign.
- There have been 31 adventures that feature our own monsters called The Shreditors.
- There have been 39 adventures set in the new “Shadowrun” universe.
- There have been crossover adventures in the universes of *Aliens*, *Star Wars*, *Star Trek*, *Battlestar Galactica*, *Psycho*, *The Monkees*, *Gone With The Wind*, *The Thing*, *Predator*, and *Mad Max* to name just a few.
- The main Time Lord character, Zepo, is in his 8th body (7th regeneration).
- The character of Neandra died by being crushed by a crashing helicopter on the planet Paleon. Her remains were burned and cremated by the crash.

This is just a very tiny snapshot of some of the info we have due to meticulous note taking and record keeping.

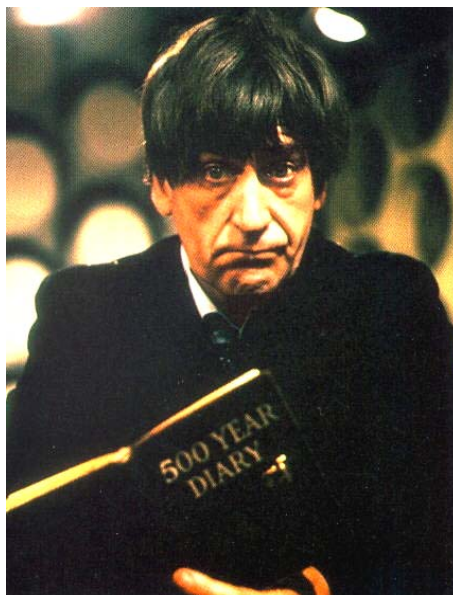
unfolded. This is different than keeping GM notes on how the module’s plot was supposed to unfold. Knowing how the players solved the adventure is sort of like knowing what happened on screen in a *Doctor Who* episode versus how the script was written. There are often changes to the script and it is those changes that are in the final broadcast that become the real story. Therefore, be sure to record how the actual game played out, not just the original plot outline.

Keeping track of when characters join or leave the TARDIS is another bit of information that we think is particularly useful. These key moments in the game bring a certain flair to one’s campaign. Keeping track of these watershed events gives the game a detailed history and depth, and allows players to revel in their character’s greatest moments, especially after a character has died or leaves the company of the other TARDIS travelers.

Important out-of-game notes are also worthwhile items to record in one’s records. This especially applies to rules arguments and resolutions that the Game Master and players will need to remember beyond the single game at hand. Every game has its arguments about a rule interpretation, and GMs should stick to a certain way of playing the rule after such a decision is made. Your GM documentation is the best place to keep track of these rule arguments as it will also be tied to the specific game, and most likely the situation, where the argument happened. Other out-of-game notes that we keep track of are personal issues or interactions of note that happen between players. Personal arguments, funny moments, and strange occurrences at the game are always worth recording. In some cases we know when some of our players and friends first met and gamed together, some of who are now married. These notes are fun to have and interesting in the real life of your players.

Overall, Game Masters and players who keep detailed notes and records of the adventures they play will have great information that they can use for various reasons. Continuity in the game is one of the most common reasons to do so. It might be to remember the modules so one can write them up as stories later, or even just to remember the

names of your new friends at the table. Just like in the classroom, having notes helps one remember the details. Our record keeping is what makes the DDWRPG campaign a truly epic endeavor. Because of our effort, we know exactly how long the game has been played, the title of each of the 4330 modules, and the detailed info about each of the 479 characters. Every *Doctor Who* campaign can have such a detailed and rich history, but it just needs to start with that first game and some effort by a Game Master with a notebook.



THE DOCTOR KEPT GOOD RECORDS
OF HIS OWN TRAVELS TOO



GAMING WITH THE YOOTs



TOO YOUNG TO GAME...



...NEVER TOO YOUNG TO LARP ?!



CHILDREN UNDERSTAND RPG GAMING BY GRADE SCHOOL

Often reluctant to take credit for the invention, *Dungeons & Dragons* co-creator Gary Gygax would often say that he did not invent role playing games “because they have been around since kids first started playing cowboys and Indians.” Imagination play is one of the important parts of growing up as a child. Most people do not remember their first day of imagination play or their imaginary friend, but many gamers often remember their first role-playing game and adventure module (as has already been alluded to in this issue). This first RPG game experience is that time when the imagination play suddenly starts to get more concrete rules about how all the players interact and the social expectations of gaming.

Recently we had the opportunity to see the 5 year old son of one of our staff writers participate in his first-ever role-playing game. He was old enough to understand the idea of making decisions and rolling the dice for the outcome of the game. He followed the story and adventure well, but he was not yet ready for the complex games that his father and the rest of the staff participate in. Still, the little guy loved the game and quickly planned for the next adventure.

There have been other moments in our campaign as well, when we have seen 8, 12, 18, 21, 35 and even 55 year olds join us for their first ever RPG. It’s an exciting moment when players first discover and enjoy a game and realize that they have found a past-time that costs little money, has limitless possibilities, and that that they enjoy. But when is the right time for that first RPG game to happen?

The answer to this is when a child expresses that they want to be part of a game. The son of our staff member wanted to game because his father tells him the group’s adventures (in perhaps a bit of a toned down version) as bed time stories, and at 5 years old was conscious that this was part of the game that his dad is a part of. Often first time gamers are around early grade school age (6-10) when game play becomes educational in school, and children begin to comprehend that simple rules limit their actions and that there can be basic strategies involved. Generally this is the same age as most children begin involvement in sports for the same reasons. Rules and concepts up to this point in their lives have been black and white with absolute limits, but now children start to understand the idea of a referee, who begins to interpret the game and rules in each circumstance but within a basic framework. At this age, it is usually parents that suggest or encourage the involvement in the activity. Children have an interest in mimicking the adults around them as their understanding of the world grows.

A child’s developmental level needs to be considered when gaming. Younger kids often only understand black and white, yes and no, evil or not evil plots. Having adventures or NPCs with dubious motivations, or multi-layered plots, need to usually be saved for the next age group.

By late grade school and middle school (11-14 years old), it is a child’s peers that usually invite them to RPG

games. At this age children begin to understand more complex plots and relationships and more cause and effect. They also understand that motivations of characters and perspectives may change because of the circumstances. This is best demonstrated by the fact that the *Harry Potter* books, with rather complex story telling and characters, were aimed at this age group. Group identification becomes important too. This is the age range when children usually have the most active imagination, but also are able to express that imagination with more complex ideas and are able to accept fluid boundaries that change by circumstance. Morality is no longer black and white but is influenced by one's situation and perspective. They are now in control of forming their identities, and this also extends to their characters as well. Character motivations become important to what drives a character. This is the age at which role-playing can be first understood with all its complexity.

By high school, most children are really young adults, able to understand complex ideas such as Shakespearian plays and complex movie plots such as *Inception*. Many gamers discover role-playing at this age (or shortly after in college). Often experiences influence this group and how they game, and their mental catalogue of experiences is expanded in game to include other elements of their lives. As fashion has become better understood this becomes an age when costume play and LARPing becomes an interest, and historical accuracy of speech, weapons or dress are debated at the game table. Games may include more romantic elements as the players draw on more personal experiences. Competition and being good at it, in sports or intellect (such as a chess team), suddenly becomes more valued among peers. As society pushes for more individuation among this peer group, we see gamers often working to get their individual statistics as high as possible, as the players see that there is personal advantage to personal strength. Often, players worry more about personal success rather than group success at this age. While high school sees many cliques remaining from middle school thinking, this is the age when children are often trying to define their personalities and in which gamers of that age often take the time to flesh out their characters in deep detail with a very specific back story.

Taking the time to learn more about the stages of human development will arm a Game Master or group of players with some good ideas of what children of a certain age at a gaming table need when gaming. Role-playing games are one of the best places to learn more complex ideas of motivation and morality as it is a safe and virtual environment. But one should be sure to not aim the game only at the level of the child, but ahead one level, so that the kids can learn the concepts of the next stage of development. Role-playing has been an educational technique in this regard for many years and is used in the training and education of people at all levels.

There is no "perfect age" at which someone should start gaming, but one should be sure that the game is age appropriate for those at the table no matter how old, or young. One can always simplify a game for a more experienced player, but a game too complex for a younger player may present difficulties. Understanding that players of different ages need a different level of engagement, and have a different level of understanding, is important to the experience. If you want to know if someone is ready to play, ask them and *they* can decide.



MIDDLE SCHOOL IS A GOOD START FOR RPGS



HIGH SCHOOL IS BEST FOR COMPLEX RPGS

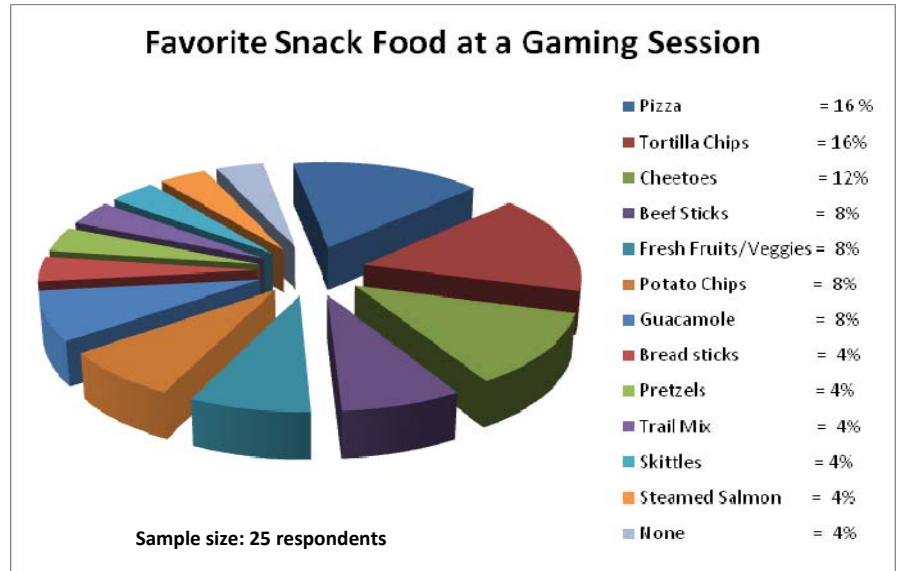


HIGH SCHOOL AND COLLEGE STUDENTS OFTEN EXPAND FROM RPGS TO COSPLAY, LARPS, AND RELATED PLAY



GAMER POLL: FAVORITE SNACK FOOD AT A GAMING SESSION

We put the question to our readers asking “What is your favorite snack food at a gaming session?” Surprised at the variety that we got for answers on this question, we particularly enjoyed various comments that respondents added. Coming first in the poll was a tie between pizza and tortilla chips, both always a gaming classics. With tortilla chips some respondents were specific about them being Doritos but we group all chips together. We also had respondents that responded with an answer of only guacamole which we presume would only be eaten with tortilla chips, but we included it as a separate answer because the respondents were so specific. Third most popular were Cheetoes, also an RPG game staple. One respondent responded with “Natural Cheetoes” and another responded strongly with “No Cheetoes!” Either you love them or hate them! We were happy to see fresh fruits and vegetables on the list as well as beef sticks (obviously unpopular with vegetarians). Only one type of candy made the list (Skittles) which surprised us. Our favorite item on the list was smoked salmon which one respondent gave us. This is obviously not a standard at most gaming tables, but if you have it more power to you! And of course, one resonant said “no snacks” which seemed to be qualified with a desire to get right to the game and simply have fun gaming. Our readers can use this as a handy guide for what to have on had if hosting a game.



DALEK CAAN
IDENTIFIES
WITH HIS
NAMESAKE

DDW DW RPG

DIARY OF THE DOCTOR WHO **ROLE-PLAYING GAMES**



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USING MUSIC IN DOCTOR WHO ADVENTURE MODULES
MOST AWKWARD GAMING MOMENTS - PRODUCT REVIEWS
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